



MAGAZINE

OF

ART

ESSAY

AWARDS

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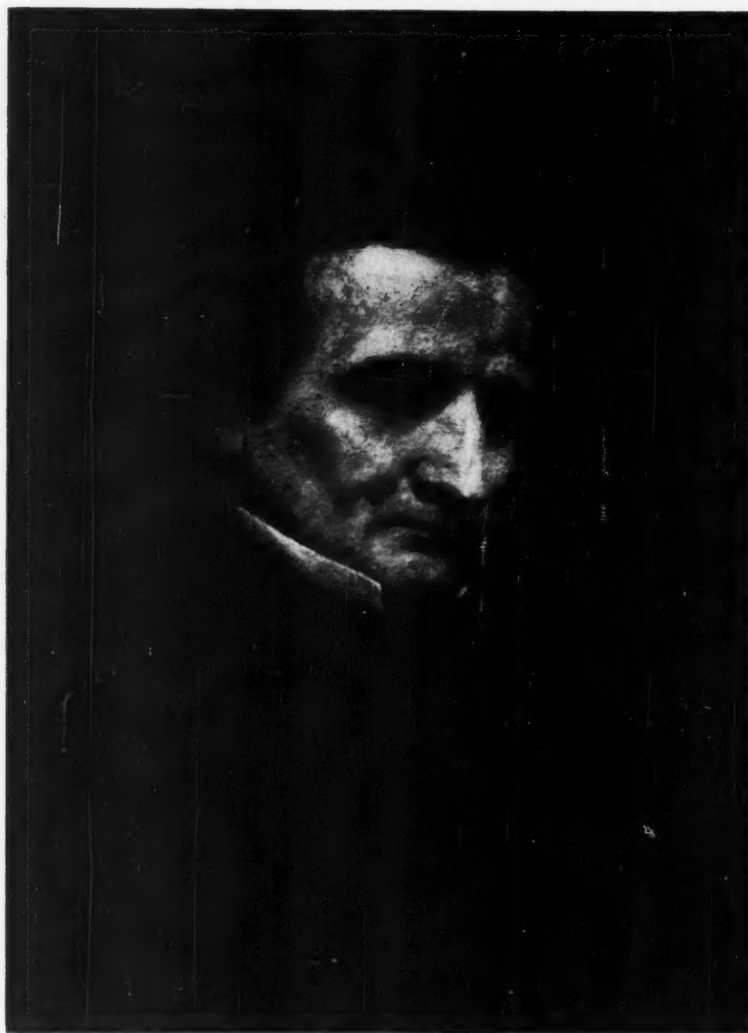
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Courbet, Hector Berlioz, 1850, oil, 23 $\frac{1}{2}$ x 18 $\frac{1}{2}$ ", Louvre, photograph Vizzavona.

JACQUES BARZUN

ROMANTICISM: DEFINITION OF A PERIOD



Delacroix, *Faust and Marguerite in Her Prison Cell*, 1827, pen and ink sketch.

ROMANTICISM is a part of the great revolution which drew the intellect of Europe from a monarchical into a popular state, from the court and the fashionable capitals into the open country and the five continents, from the expectation and desire of fixity into desire and expectation of change.

No such enlargement of mental and physical horizons had been felt since the previous romantic era, that of the expansion of Europe in the sixteenth century. Both were ages of exuberance and exploration, and both yielded comparable fruits: men of "universal" scope, and works of art whose conception likens them to complete worlds. Nineteenth-century romanticism would accept nothing less than the universe as a naked fact because it witnessed—or foresaw—the wreck of a society. But romanticism faced the cultural task of primitive men without the relaxed responsibilities of primitives. Romanticism had to reabsorb the realities which the preceding two centuries had quite literally put out of court—wild nature, passion, superstition, myth, history and "foreign parts." It was consequently not "exoticism" but discovery when Chateaubriand or Byron sought out the Near East or the Far West, when De Quincy or Nerval explored the world of dreams, when Delacroix or Scott depicted the middle ages, when Rousseau or Wordsworth looked within themselves for sentiments hitherto concealed, when Pushkin and Balzac imported the commonplace and the extraordinary into fiction: romanticism was a comprehensive realism.

There is no doubt that romanticism accepted an enormous challenge and made an enormous claim. But to begin with, it inherited an enormous fortune, which had been accumulating since the fall of Rome. The middle ages, the renaissance, and the enlightenment were an open treasure house; when the twenty-five years of revolution had cleared the ground for a new start, the romantics could build like first settlers who had not only brought with them perfected tools but who could also boast of abundant technical talent. In sheer amount of intellectual gifts, few epochs can match that which stretches from the birth of Goethe in 1749 to the death of Berlioz one hundred and twenty years later. This span embraces, but does not coincide with, the period usually identified with pictorial romanticism, the manifestations of which are rooted in tendencies appearing much earlier. Within this span lie the birth years of eminent men now living, thus making the romantic era the parent century of our own times. This is the major difficulty in seeing it steadily and whole. We have grown up within our father's house and our striving for independence makes us abhor the language spoken there. Until recently our best critics used every means to dissociate us from romanticism. It is they who have kept repeating that by the mid-nineteenth century the movement had failed and that all the monuments of romanticist art are "flawed masterpieces." The flattering inference is that after 1850 a new cultural start was made, from whose finer strain we are sprung.

Girardet, Chateaubriand, oil, Musée National, Versailles, photograph Giraudon.





Delacroix, *Niccolò Paganini*, 1832, oil, 18 1/2 x 11 1/2",
Phillips Gallery, Washington.

Correctly interpreted, this double protection against the original romanticism might be acceptable, but it is not likely that the anti-romanticists would accept the necessary clauses of interpretation. Romanticism "failed" because, like all movements, it was the work of men. Cultural history is a succession of failures in which are embedded great achievements or, alternatively, it is a succession of achievements which end in failure. The work of an age is like a glacier, which strews the ground with debris, but also marks its passage with great terminal moraines. Greece, Rome, the middle ages, the renaissance, the reformation, the enlightenment—all failed to usher in the millennium or to exhaust the possibilities of the human spirit. Death, fatigue, accidents of all sorts put an end to whatever is "working" or has worked. Berlioz' vision of music festivals commensurate with the needs of a great modern nation failed because the elements he sought in the social order were mutually antagonistic, and no doubt also because he had not at his command the political power of a Louis XIV or Napoleon—who in their spheres also failed.

Hence those works of Berlioz which were conceived for the nation's use lack the adventitious yet necessary merit of having been assimilated by his living compatriots. This is also true of innumerable other works sprung from kindred conceptions in the other arts, for example, the panels in high relief that François Rude designed for the Arc de Triomphe, of which only the *Call to Arms* was commissioned and executed. Does this mean that the great sketches of the romantic cultural edifice are on that account worthless? They are accurately termed "flawed masterpieces," for no human work is flawless, and sketches are all we have of any period. In time our love and desire fill them in, which



Ingres, *Niccolò Paganini*, 1819, crayon, 11 1/2 x 8 1/2", Louvre.

creates the pleasing illusion of perfection in the distance: the Mozart symphony seems lucid and perfect because it no longer strives to speak, as it once did, of a life at hand, and so no longer provokes outraged comparisons. Habit, moreover, has given us an indulgent taste for the style's characteristic weakness or the form's inevitable padding. But to good contemporary judges, the work seems rough and full of flaws. Horace may tell us that sometimes Homer nods, but we palliate the dullness with jargon or sentimental attitudes entirely of our own making. It is proper that we should do so, but it follows that what we rightly value and call perfect is enjoyed at the cost of a wise and magnanimous overlooking of flaws. After a time—as Shakespeare's reputation proves—this becomes automatic and unconscious. The pressure of a relentless modernism which keeps offending us helps to develop this receptivity for the work of thirty or fifty or seventy years ago, all its modernism spent.

Even after making allowance for a changing perspective, there remains to be made the broad distinction between what may be called gothic and classic principles of art. Romanticism is "gothic"; its aim is to bring into a tense equilibrium many radical diversities, and it consequently produces work that shows rough texture, discontinuities, distortions—anthitheses in structure as well as in meaning. From the classical point of view these are flaws; but they are consented to by the romanticist—indeed sought after—for the sake of drama. They are not oversights on the artist's part, but planned concessions to the medium and the aim it subserves, as in engineering one finds gaps, vents or holes to balance the effects of expansion by heat or stress of vibration. Far from lacking a sense of form or neglecting its claims, the romanticist abandons the ready-made formula

because its excessive generality gives it too loose a fit. He constantly alters or invents formal devices in order that the work of art may satisfy the several requirements of subject, substance and meaning, rather than simply fulfil a routine expectation. Delacroix in his *Journal* admonishes himself: "Do not run after a vain perfection. There are certain faults—or deemed such by the vulgar—which often are what gives life." And again, "To make a wholly new kind of painting . . . by the extreme variety in the foreshortened parts." The result is a characteristic distortion or asymmetry, which may be observed equally in gothic and romantic work, in Shakespeare, Goethe, Berlioz, Hugo, Delacroix or Stendhal. Hence the folly of applying a classic or symmetrical "stencil" over a romanticist conception: the parts that come through to the observer are bound to seem incoherent and to violate "the" form. A comparison of such mistaken attempts in several arts yields another historical proof of unity in romantic principles and serves to exonerate any great artist taken singly. Here is Delacroix being taken to task by a critic of our own day: "By the aid of brilliant color he partly conceals his uncertain draughtsmanship; but the drawing is ragged, and the segments composing his picture are broken by gaps and fissures. He obtains vividness by his sketchy technique, but the agonized faces, the swirling naked bodies, the faked ramping chargers, the theatrical Medea . . . are too unsubstantial, too obviously put together by dextrous invention to convey the dramatic truth which Delacroix imagined he brushed into them" (Thomas Craven, *Men of Art*).

This might be called the standard accusation, in general and in detail. Change only the technical terms and titles of subjects and you have the usual denunciation

of Berlioz, the colorist who lacked draftsmanship; of Balzac, the melodramatic contriver of empty effects; of Stendhal, the injudicious artist who was led astray by love of the picturesque and who neglected motive to the detriment of clear design. But the constructive power of the great romanticists cannot be measured by casual or hostile inspection. Study is needed in order to find the deep premeditation of structure within a work which at first seems all improvisation and surface effects. Thus did Van Gogh and Emile Bernard study Delacroix, of whom the latter says, "No one more than Delacroix took greater care to establish his shadows with earths, ochres and blacks in order to weld together all the parts of his compositions." Van Gogh, more interested in color, finds that Delacroix' composition also owes something to that supposedly adventitious element: "He proceeds by color as Rembrandt by values, but one is as good as the other." Berlioz too, whose form can be vindicated on traditional grounds, similarly made tone-color an element of structure, and in a like manner he too incurred the charge of using it as a cloak.

Beyond technique and the justification of technique is the provocative question of subject matter. Although critics often pretend to disregard the subject of a work of art, they respond to it and if repelled attempt to rationalize their impression by impugning the form. It was very justly said by Paul Bourget, one of Stendhal's first admirers in the 1880's, that recognition had been denied the novelist because "he had taken the dangerous privilege of inventing for himself unique feelings and writing of them in an unexampled style." The objections to Berlioz' subjects are familiar: violent, fantastic, extravagantly emotional. Craven, the critic against Delacroix already cited, speaks of the painter's

Delacroix, *The Good Samaritan*, 1850, oil, 13 $\frac{3}{4}$ x 11", collection Mme. Esnault-Pelterie, Paris.



Van Gogh, *The Good Samaritan*, from an engraving after Delacroix, 1890, oil, 28 $\frac{1}{4}$ x 23 $\frac{1}{2}$ ", Rijksmuseum Kröller-Müller, Otterlo.





Géricault, *The Artist in His Studio*, Louvre.



Delacroix, *Chopin*, 1838, oil, Louvre.



Rodin, *Honoré de Balzac*, 1897, plaster, Musée Rodin, Paris.

state of mind as "Byronism," which is "an extinct malady" and takes it for granted that because "Greece is of less significance than Persian oil fields," the *Massacre at Scio* depicts unreal "hollow forms." (Yet three pages farther on he adds, "I have no fault to find with his subject matter.") This was written before the last World War, during which it was curious to observe the quick resurrection of these various "Byronic" and "romantic" subjects under the stern teaching of European events.

The lesson of course is not merely that we must refrain from asking romanticist work to show a classical surface; it is also that we cannot appreciate the art of any age without first acquiring an equivalent of the experience it depicts. Since we cannot turn the clock back, we must immerse ourselves in the literature, the history and the speech of the period and observe its recurrent features, as we might try to decode a cipher without a key: the longer the text in the unknown tongue, the sooner we unriddle it. But just as in ciphers or in cognate languages resemblances may lead to serious misconceptions, so between the speech of romanticism and our own, confusions are bound to occur unless this overlapping is recognized and the separate meanings finely distinguished. Being born at a given time and with a given temperament defines the idiom of any creator, and conversely that idiom lives only in the works by which we still judge the time. To recapture the exact meaning of the romanticist revolution and thus come to enjoy its products independently of the associations of subsequent art forms, it is obviously necessary to understand the precise relation of earlier to later, of romanticism to its sequels.

The clue here proposed is that the initial romanticism or first phase—from 1790 to 1850—put forth all the themes and ideas used in Western culture until our own times. Romanticism was encyclopedic. The next three phases, commonly called realism, impressionism (or symbolism) and naturalism worked separate veins of the original deposit; they were periods of specialization. None of these four phases stops neatly in order to let the next begin. They orchestrate their tendencies as best they may and project themselves into the present age—hence the problem of sort-

ing out. After 1840, moreover, one discerns a steady resistance to both romanticism and its various offshoots; this dissent once again calls itself classicism. The neoclassic impulse is the same whether it moves Puvion de Chavannes, Brahms in mid-career, or Stravinsky in his postwar restlessness seeking "authority, order and discipline." The crisscrossing of styles, movements and opinions becomes wonderfully complicated but not beyond profitable analysis.

The first transformation is that of the inclusive realism (with a small *r*) of the romantics into the specialized, restricted and embittered realism of the Realists with a capital *R*. The change came from a desire to simplify in order to grasp the real more surely and closely. The Realists carved themselves a path down the center of experience, taking as real what mankind shares in common, what is ordinary, tangible, recurrent—Courbet's workaday subjects and "photographic" technique. Realism corresponded to the materialistic science of the 'fifties, which displaced romantic vitalism. Soon realism came to mean not simply the common but the sordid; it began not alone to "correct" romanticism by reduction but to reproach it for failing to make its extraordinary visions an everyday occurrence.

In the 'eighties a new generation of artists, also seeking the real but dissatisfied with a limited definition of it, discovered that the true haunts of the real were no longer in the factual and the commonplace but in the subjective and the mysterious, in "impressions" and "symbols." This was phase three, clearly related to romanticism and sometimes called "neoromanticism." Artists seeking new symbols to convey fresh impressions frequently adopt names and slogans suggesting that the work of their predecessors was totally lacking in symbols and impressions; thus the romanticists, whose clamor about "truth" and "drama" meant *new truth* and *more vivid drama*, were oddly enough called naturalistic and symbolic, as well as being accused of cultivating art for art's sake.

In the same decades ('eighties and 'nineties) still other men dealt with the decay of realism by reacting against the reaction and strengthened the dose of concreteness in their art by borrowings from science and sociology



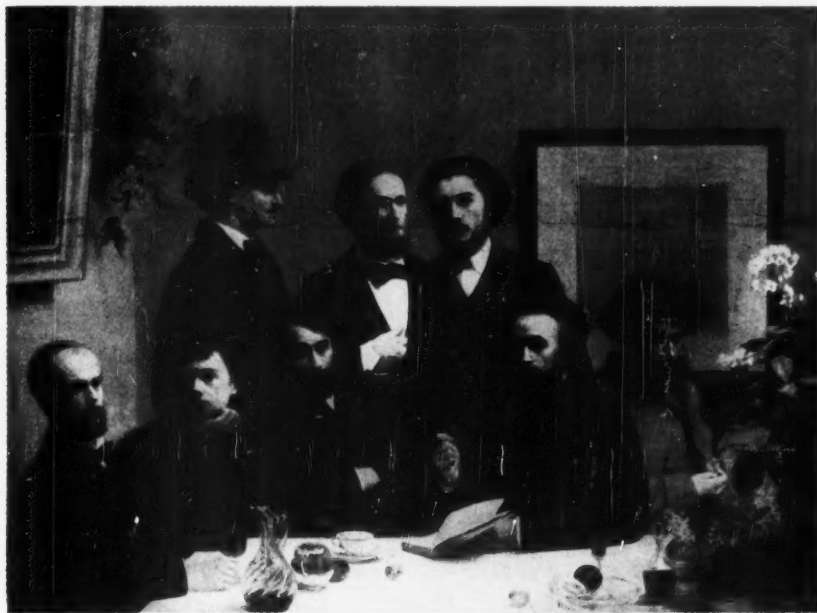
Courbet, "Bonjour, M. Courbet", 1854, oil, 53½ x 61", Musée Fabre, Montpellier, from Léger, Courbet (Paris, 1929).

which they called naturalism. That symbolism and naturalism can coexist in one man or one work is evidenced by Huysmans, the Goncourt brothers, George Moore and several impressionist painters.

The schema given is necessarily abstract, but what it states as a generality is what everyone admits in detail. Studying Balzac, the "impressionist" Henry James says, "all roads lead back to him." Delacroix, says the historian, is the fountainhead of modern painting. Courbet, Signac, Van Gogh, Odilon Redon and Renoir looked back to him and in one way or another proceed from him. Yet not everyone whose eye can spot an impressionist canvas would see its "descent with modification" from any given Delacroix. The reasons for this are two: according to our schema, there

is bound to be *more* impressionism in an impressionist than in a Delacroix, for the impressionist element is but one of Delacroix' many perceptions, whereas it is the whole stock in trade of the impressionist. The romanticist is inclusive, his descendants exclusive. It cannot be too often repeated: technically and philosophically, the romanticist is an encyclopedist while his successors are by contrast specialists. In art, as in science, historiography, philosophy and economics they refine, extend and multiply what the romantic has found and made. The second reason is corollary to the first: you must know where to go in Delacroix to find the clearest foreshadowing of later methods. You must, for example, turn to his canvas *Christ on Lake Genesareth* and find in it what Signac and Van Gogh found. If you seek instead Delacroix' meaning for the realists, study the *Algerian Women*; for his naturalism, the *Jewish Wedding* or the *Massacre at Scio*. His romanticism is the sum total of these styles, made into *his* style by fusion with the less definable elements of an individual sensibility.

This hypothesis may easily be tested upon Berlioz, and even by using evidence from an opponent: "There is not one Berlioz," says the English critic Elliot, "there are half a dozen; and they are as different from one another as they are different from all other composers. The Berlioz of the *Requiem* and the *Te Deum* is poles apart from the Berlioz of *Benvenuto Cellini*. What have either of these in common . . . with the composer of *Romeo et Juliette* . . . ? What of him who penned *Les Troyens*—or that unique middle section of *L'Enfance du Christ*?" Berlioz answered this ahead of time: "A change of subject requires a change of style," and this explanation is endorsed by those who have made it their business to trace the development of nineteenth-century music and who find in Berlioz the germs of musical realism, impressionism and naturalism down to Strauss and Stravinsky. The connection, it goes



Fantin-Latour,
A Corner of the Table, 1872,
oil, 5' 3½" x 7' 4½", Louvre.
Left to right:
Paul Verlaine, Arthur Rimbaud,
Elzéar Bonnier, Léon Valade,
Emile Blémont, Jean Aicard,
Ernest d'Hervilly, Camille Pelletan.



Manet, *La Manne-Porte, Étretat*, 1885, oil, 25 x 32", John G. Johnson Collection, Philadelphia.



Right: Redon, illustration for Flaubert's "Temptations of Saint Anthony," lithograph crayon, collection Jean Goriany, Lima, courtesy Art Institute of Chicago.

without saying, leaves the respective merits and originality of the several artists absolutely intact.

The only reason, apart from its interest, for investigating this general kinship of periods and styles is that it spells open sesame to dozens of historical riddles, while preventing the confusion of individual sensibility with *Zeitgeist*. Sensibility is the artist's personal touch—the tone or temper which no one is bound to like. *Zeitgeist* is the predominant temper, the tone of time. An epoch obviously selects or brings out those who can do its proper work. Romanticism faced the work of reconstruction and rehabilitation of total experience after desiccation and decay. It follows that romantic accomplishment appears more incomplete, less

equipoised than work done in the spirit of exclusion, of elimination of opposites, of unwillingness to take risks, of refusal to acknowledge the second horn of each dilemma. Romantic work is the work of self-reliance, tension and perpetual innovation. It leads to the creation of the unique form for each conception and thus to the regard for individual tone, nuance, local color and what modernism calls "experiment." Hence in romanticism one finds the constituent parts of numerous styles down to the present, and in these styles a ballasting of original romanticism. Only its amount seems minimal, because of the later-comers' historic necessity to do something other and neater than their great and "gothic" predecessors.

Renair, Richard Wagner, 1893, oil, 16 1/4 x 13 1/2", Musée de l'Opéra, Paris.



Delacroix, *Christ on the Lake of Genesareth*, oil, 9 1/4 x 12", Museum of Fine Arts, Boston.



BEAUMONT NEWHALL

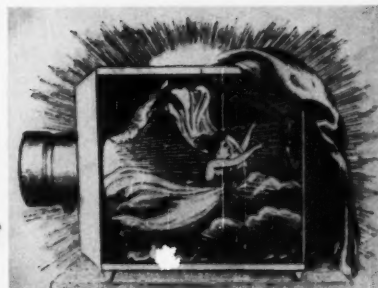
The Daguerreotype and the Painter

WHILE he was in Paris in the spring of 1839, Samuel F. B. Morse visited Louis Jacques Mandé Daguerre to trade a glimpse of the "Electric Telegraph" for a glimpse of Daguerre's jealously guarded secret, the "spontaneous reproduction of the image of the camera obscura." Morse marveled at the quality of the daguerreotypes he saw. "The exquisite minuteness of the delineation can not be conceived," he wrote his brother in a letter which was published in newspapers all over the country. "No painting or engraving ever approached it. . . The impressions of interior views are Rembrandt perfected." As soon as he returned to America, Morse persuaded the National Academy of Design, of which he was president, to elect Daguerre an honorary member. Although he had nothing more to offer the Academicians than an eloquent description of what he had seen in Daguerre's studio, the vote was unanimous.

In August the French Government purchased Daguerre's secret and published it to the world. Morse boasted that he bought the first copy of the instruction manual to arrive in New York. He had a camera, coating box and mercury bath made from Daguerre's specifications, and with his characteristic energy mastered the technique. He was one of the first to take portraits by the daguerreotype. In association with John William Draper he opened the first studio in America; his pupils were to be numbered among the world's foremost daguerreotypists.

When the National Academy of Design held its Annual Supper in the spring of 1840 there was no one more qualified than its president to speak on "The Probable Effects to be Produced by the Discovery of Daguerre on the Arts of Design." He pointed out that the invention was destined to produce a revolution in art, "a great revolution," which would affect both the artist and the public. It would ease the artist's task by providing him with "facsimile sketches of nature, buildings, landscapes, groups of figures, &c., scenes selected in accordance with the peculiarities of his own taste . . . not copies of nature, but portions of nature herself." The public, Morse went on, would become acquainted through photography with correctness of perspective and proportion.

To the question "Will not the photographic portrait unfavorably affect portrait painting?" Morse replied, "Not at all. Be not alarmed. Nature's pencil is too true to be popular, she does not flatter. Who wishes to hear or see the truth of themselves?" And he concluded his speech by proposing "the following sentiment: Honor to Daguerre, who has first introduced nature to us in her character as painter."



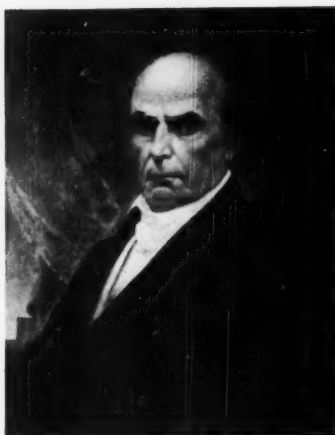
Engraving from a broadside of Brady's *Daguerrean Gallery*, Bella C. Landauer Collection, New-York Historical Society.

In the restless, formative antebellum years, when national unity was being forged and threatened in political strife, American citizens demanded portraits of their leaders. This demand the daguerreotype met. "Tis certain," wrote Emerson in 1841, "that the Daguerreotype is the true Republican style of painting. The artist stands aside and lets you paint yourself. The Daguerreotype is good for its authenticity. No man quarrels with his shadow, nor will he with his miniature when the sun was the painter." By 1843, a "National Daguerreotype Miniature Gallery" was founded in New York; already political magazines issued each month an engraving made from a daguerreotype portrait. Daguerreotypists found that the best way to attract clients was to exhibit portraits of celebrities in their reception rooms. Up and down Broadway, and on the main streets of most American cities, picture galleries attracted the curious. Often paintings, prints and sculpture were added to the daguerrean display; in these "Temples of Art" clients were entertained and enlightened while waiting their turn to sit beneath the skylight before the mesmeric lens.

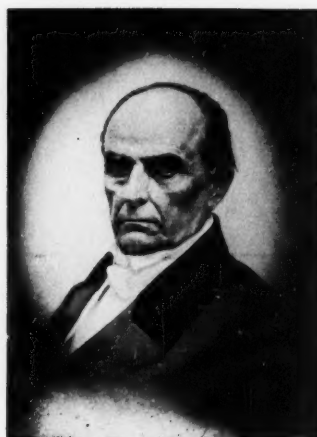
Daguerreotypists hounded the famous. The editor of the *Daguerreian Journal* wrote in 1851: "It is no uncommon saying by our first men, that they 'wish there was no such discovery as Daguerre's, for it is so annoying that it is impossible to go to New York, Boston, or Philadelphia without being tormented by a dozen invitations to sit for a daguerreotype likeness.' This we heard from a gentleman who, during a stay of a single day in this city [New York], received no less than *twenty-one* 'very polite invitations' to allow the *artist* 'the gratifying pleasure of adding a portrait of his most honorable sir to their collection.'" The National Capitol itself was invaded: Anthony, Edwards & Chilton, proprietors of the National Daguerreotype Miniature Gallery, succeeded in having a committee room set aside for their use as a studio.

The original daguerreotypes made at these sittings were unique. They were reversed, for it is a characteristic of the process that the image is normally that of a mirror—flattering to the sitter, who knows his face only when he stands before a looking-glass, but disturbing to his friends. Copies made in a camera by the same process, however, came out re-reversed, the right way around. Such copies were made in quantity, usually by apprentices, for sale or exchange. "Thinking that perhaps Daguerreotypists in the country would like to have a copy of Jenny Lind," reads an advertisement of Frederick De Bourg Richards in the *Daguerreian Journal*, August, 1851, "and as it is allowed

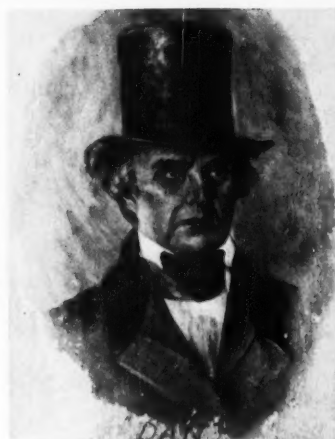
Left: William Willard, Daniel Webster,
1895, oil, 30 x 25",
Worcester, American Antiquarian Society.
Edwin B. Luce photograph.



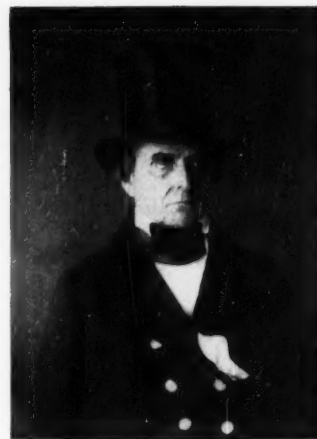
Right: Southworth & Hawes, Daniel Webster,
1852, daguerreotype, 8½ x 6½",
Chicago, Boyer Museum.



Left: G. W. Merrick, Daniel Webster,
oil, 8½ x 6½", Rochester, Memorial Art Gallery.



Right: F. De Bourg Richards, Daniel Webster,
1846, daguerreotype, courtesy Culver.



by all that my picture is the best in America, I will sell copies at the following prices:—one-sixth [plate, i.e. 2½ x 3¼ inches], \$2; one-fourth, \$4; one-half, \$6." Daguerreotypists exhibited copies without disclosing their authorship, a practice which has led to utter confusion in the attribution of daguerreotypes to individual makers. Direct provenance from a known gallery is not evidence that the daguerreotype was the work of its proprietor.

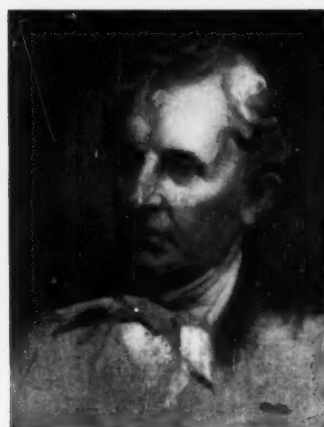
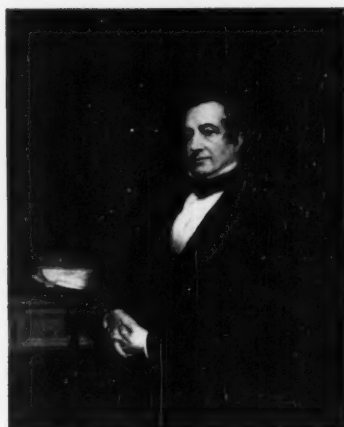
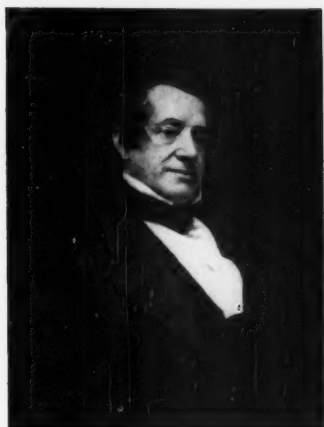
In addition to their publicity value, collections of celebrities brought revenue to daguerreotypists from publishers who had engravings made from them. The practice was extensive: for example, a daguerreotype of Daniel Webster by John Adams Whipple of Boston was engraved by eight different hands, and one of the engravings was further duplicated by daguerreotype copies.

Mathew B. Brady, whose Broadway gallery was called the Valhalla of America because of his success in collecting daguerreotypes of the famous, in 1850 published a series of twelve lithographs by François d'Avignon as *The Gallery of Illustrious Americans*. All the lithographs were copied from daguerreotypes with one exception: the portrait of William E. Channing bears the credit "S. Gambardella pinx." To Brady the daguerreotype was a means to

an end; his interest was in the likeness, and the fact that he included in his collection the work of others was to him of little consequence.

This activity of America's daguerreotypists—who were said in 1851 to number ten thousand—undoubtedly injured the business of portrait painting. On the other hand, portrait painters were not above using daguerreotypes or engravings from them as substitutes for lengthy and tedious sittings. Time and again their portraits are but enlarged, colored copies of daguerreotypes, reproducing not only pose, lighting and expression, but the very fold of a shirt-front and the wave of a lock of hair.

William Willard boasted that he painted sixteen portraits of Daniel Webster from a daguerreotype made in the Boston gallery of Southworth & Hawes. He claimed that he persuaded Webster to sit for the daguerreotype in June, 1852, just three months before his death. He painted not from the original but from a reversed copy which Dartmouth College has recently acquired. Pasted on the back is the typeset label: PORTRAIT OF HON. DANIEL WEBSTER, / PRINTED BY DAGUERRETYPE, / BY SOUTHWORTH & HAWES, / BOSTON, . . . 18 [here the paper is torn; "52" has been written in pencil].



Left: John Plumbe, Washington Irving, 1849, daguerreotype, $5\frac{1}{2} \times 4\frac{1}{2}$ ", New-York Historical Society.
Center: H. F. Darby, Washington Irving, oil, 50×40 ", Irvington, N. Y., Sealantic Fund.

Another daguerreotype of Webster, taken in 1846 in Philadelphia by F. De B. Richards, served as the original for a small painting now in the Memorial Art Gallery, Rochester, N. Y., signed G. W. Merrick—a name not recorded in the annals of painting, but identical to that of a daguerreotypist active in Adrian, Michigan, in the 1850's.

John Plumbe took a portrait of Washington Irving by daguerreotype in 1849. The New-York Historical Society possesses the original; a re-reversed daguerreotype copy is in The Pierpont Morgan Library. From this copy, or from an engraving of it, H. F. Darby painted the head of the portrait now the property of the Sealantic Fund in Irvington, N. Y. Christian Schussle used the same daguerreotype and those of Irving's friends for a group portrait. Charles Loring Elliott's portrait of James Fenimore Cooper owes its quality as a likeness not to the painter but to Brady the daguerreotypist.

This use of daguerreotypes must have appeared entirely legitimate a hundred years ago, when the autographic quality of photography was so widely praised. Throughout the land daguerreotypists advertised with the couplet:

Secure the shadow ere the substance fade,
Let Nature imitate that which Nature made.

Reception room of James P. Ball's Daguerrean Gallery, Cincinnati, engraving from Gleason's Pictorial Drawing-Room Companion (1854).



Upper right:
Charles Loring Elliott,
James Fenimore Cooper,
oil, 18×14 ",
Bland Gallery, New York,
courtesy M. Knoedler
Galleries.

Right: Engraving after
daguerreotype by
Mathew B. Brady,
J. Fenimore Cooper, from
Homes of American Authors
(New York, 1853).

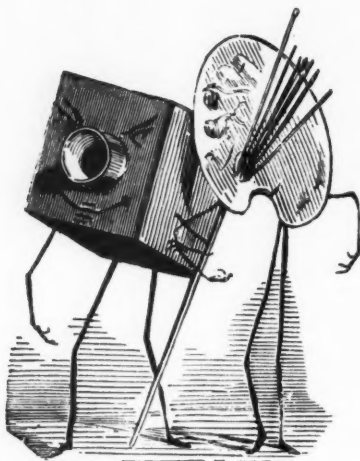


Photography was called the pencil of nature, the child of light, nature's amanuensis: daguerreotypes were advertised as sun-drawn miniatures. The professional press noted with pride that painters were using the work of daguerreotypists. A news item in the *Daguerreian Journal* states that Thomas Faris of Cincinnati made a full-length portrait of the Hungarian patriot Louis Kossuth "from which Eaton is to paint a portrait." From the *American Journal of Photography*, 1860, we learn that "Edgar A. Poe's daguerreotype in the possession of Ossian E. Dodge, has been enlarged to life size in a copy, taken from it by a Cleveland photographer, and painted in oil by Walcutt, the Western artist."

It is surprising that today art historians, with their delight in probing into the prototypes of every artist's work, should so generally fail to recognize that photography has ever since 1839 been to a host of artists both a source and an influence. The examples we have cited can be multiplied both here and abroad. Nor was the role of photography unnoticed by critics of the day. Théophile Gautier, reviewing the 1861 Salon, remarked that "the daguerreotype, which has been given neither credit nor a medal, has nevertheless worked hard for the exhibition. It has yielded much information, spared much posing of the model, furnished many accessories, backgrounds and drapery which had only to be copied and colored."

HEINRICH SCHWARZ

Art and Photography: Forerunners and Influences



Painting Offering to Photography a Place at the Exposition of Fine Arts, 1859, wood engraving after Nadar.

IN 1859, Nadar published a cartoon the caption of which reads: *La Peinture offrant à la Photographie une place à l'Exposition des Beaux Arts*. It was a highly personal document. Nadar's portrait photographs of French and foreign celebrities, which were exhibited that year, had aroused enthusiastic comment by the public and the critics. In fact there seemed to be no limit to the praise which met these products of the camera. An overzealous critic called Nadar "the Titian of portrait photography," just as twenty years earlier Daguerre's works had been compared with Rembrandt's etchings, and a few years later Julia Margaret Cameron's photographs were to be compared with portraits by Holbein, Leonardo and Velázquez.

One voice, however, stood out in this confusion caused by the sudden and irresistible intrusion of the machine into the realm of art: that of Baudelaire, who in 1859 wrote his now famous letter to the editor of the *Revue française*. The essence of this letter, later published in his *Curiosités esthétiques* under the title, "Le public moderne et la photographie," is contained in this sentence: "We must see that photography is again confined to its real task which consists in being the servant of science and art, but the very humble servant like typography and stenography which have neither created nor improved literature." The impact photography already had exercised in the past and was in the future to exercise on art and, beyond the world of art, on the whole spiritual development, was much too strong and deep to be stopped by Baudelaire's rather lonely appeal and rejection. The impact had by no means even reached its peak. Less than twenty years after Baudelaire's letter to the *Revue française*, Gaston Tissandier wrote in an article on

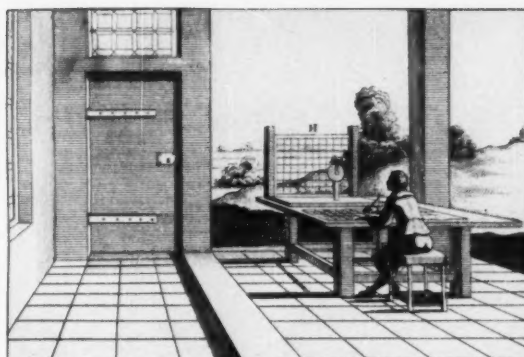
photography and art: "It is certain that no painter at this day, whatever may be his talent, attempts to paint a portrait without having good photographic likenesses of his sitter"; or another testimony, this time an English one, also from the late 1870's: "... Let the photograph be accurately copied with the brush ... and then there is no reason why it should not be received in any art gallery in the world."

In view of such conceptions and statements, which could be supported by innumerable other quotations, it is surprising that the history of art has hardly devoted any attention to the question of art and photography, actually one of the paramount problems in nineteenth-century art, although its roots are infinitely older than photography itself. In fact the problem confronting us goes back to the days when, to quote Panofsky, "the renaissance established and unanimously accepted what seems to be the most trivial and actually is the most problematic dogma of esthetic theory: the dogma that a work of art is the direct and faithful representation of a natural object." Thus the issue clearly arose as soon as Alberti formulated the doctrine of the visual pyramid and, deriving from this perception, described mechanical devices such as the *velo* and *reticolato* destined to assure the artist of scientifically—or rather mathematically—correct representations of his visual sensations. Not too long after the introduction of these devices, which may be called the first and basic *machines à dessiner*, artists became aware of the phenomenon of the *camera obscura*, which up to that time had occupied the minds of scholars in the fields of optics and astronomy rather than painters. Both these contrivances, the *machine à dessiner* and the *camera obscura*, were symptoms of the ever-growing link between science and art and may be considered as distinct forerunners of photography. Both of them in all their varied forms were optical aids used by painters and draftsmen ever since their environment had become to them a world of visible facts rather than a world of symbols, and the desire for the scientifically exact copying of nature had replaced the fundamentally different approach of the medieval artist. Through the technique of photography the principles initiated in the days of the renaissance reached their climax and limits and were, so to speak, led into absurdities, thus preparing the ground for the new approach and turning point at the beginning of the twentieth century, which may be typified by the proclamation of the German expressionists in 1907: "Today photography takes over exact representation. Thus painting, relieved from this task, gains its former freedom of action."

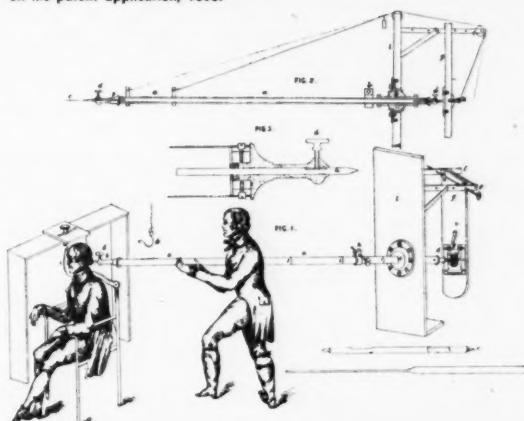
A brief glance over the use of the *machine à dessiner* and the *camera obscura* may indicate that the tragic and sometimes tragicomic conflict between mechanical limitation and creative freedom resulting from the invention of photography was by no means a new one but had already existed for centuries in the seclusion of the workshops, studios and academies where these devices were used and handed

down from master to student. Leonardo's *vetro*, or glass-plate, and Alberti's *velo* and his squared frame were the first clearly described examples of *machines pour dessiner* as they were actually called in France in the seventeenth century. We are more familiar with the woodcut illustrations of four of these devices which Dürer published in his *Underweysung* in 1525, although only one of them is based on his own invention. Some of them survived as aids for three or four centuries without undergoing any essential change. Modified and improved examples may be found described and depicted in many treatises on perspective, such as Jean Dubreuil's *Perspective pratique*, first published in 1642, or Abraham Bosse's illustration in his *Divers manières de dessiner et de peindre* (1667?). Another seventeenth-century contrivance of this kind is Christopher Wren's little-known drawing aid of 1669, based like many others on Lodovico Cardì's invention but, in its principles, not too different from Egnazio Danti's device first published in 1583. There are many others, most of them developed from Alberti's, Leonardo's and Dürer's principles, others based on somewhat different conceptions—but all created out of the desire to assure a faithful and true transformation of the visual image into the preparatory or final work of art. The closer the day of photography's invention approached, the more complicated and involved became these *machines à dessiner*. In 1806, three or four decades before Daguerre's announcement of his invention, Carl Schmalcalder submitted his monstrous *Profile Machine* to the London Patent Office, and a revealing caricature of about the same date ridiculed an imaginary invention, "Limomachia," "by which the usual objections to the Art, viz. Time, Trouble, and Expence" were entirely removed from the task of the "Portrait-Grinder."

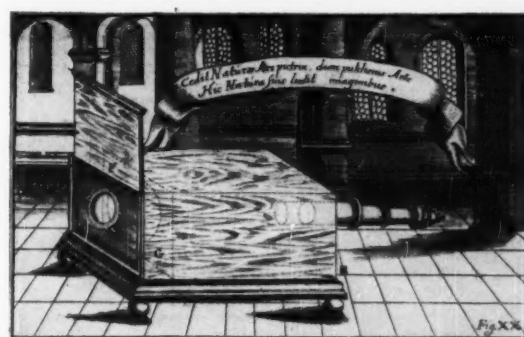
Even more obvious, of course, is the traditional line leading from the *camera obscura* as a device to aid the artist, to photography which enabled man to make permanent the image designed by the sun. Through photography sun and light, which were to become the central problem of nineteenth-century painting, emerged as the very creating force in producing images. In fact photography in its infancy was called "heliographic art," "solar engraving," and "sun painting," and a cartoon by George Cruikshank published in 1841 illustrates what Alphonse Lamartine called "even more than an art but a sun phenomenon in which the artist collaborates with the sun." Long before that time, in 1568, Daniele Barbaro had advised the draftsman to use the *camera obscura* for the study of nature and to derive from it knowledge of the exact appearance of things, their movements and colors; and at the beginning of the seventeenth century Christopher Scheiner stressed the usefulness of the dark chamber for the *ars pingendi*. The phenomenon on which the camera is based, however, had been known to science long before the sixteenth and seventeenth centuries and had been investigated and described in the great optical treatises of Arabian scholars and their northern followers and disciples Roger Bacon, Vitellio and Peckham, whose writings were well known to Leonardo and extensively used by him in his own investigations. Leonardo's manuscripts thus comprise many notes on the *camera obscura*, although they do not yet refer to its use by, or usefulness for, the artist and are limited to the observation and explanation of the optical phenomenon. In the seventeenth century the camera became a rather widespread implement of the



Above: "Machine à Dessiner," engraving from Jean Dubreuil, *La Perspective pratique* (Paris, 1643). Below: Carl Schmalcalder, Diagram of "Profile Machine" on his patent application, 1806.



Below: George Cruikshank, *Sun Drawing*, from *Photographic Phenomena, or the New School of Portrait-Painting* (London, 1841).



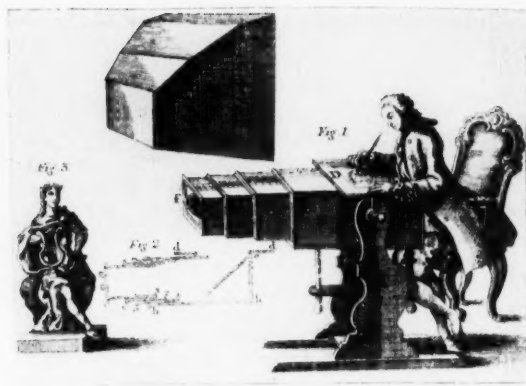
Portable Camera Obscura, from Johannes Zahn, *Oculus artificialis* (1685).



Charles-Amédée-Philippe Van Loo, *The Magic Lantern*, 1764, oil, 34 1/2" square, National Gallery, Washington.

artist's studio after it had changed from an optical chamber, or *camera immobilis*, to a movable instrument, the *camera portabilis*, amazingly similar in appearance to the future photographic camera. In the eighteenth century the camera was an almost indispensable part of many artists' equipment. It appears in the mezzotint portrait of the German painter, Joachim Franz Beich (1665-1748), next to his crayon and maulstick, and in a painting of 1764 by Charles-Amédée-Philippe Van Loo in the National Gallery at Washington it is enjoyed as an optical toy by the artist's children. Its various forms differ greatly, although its basic construction was established in the seventeenth century and remained almost unchanged until the middle of the nineteenth. It was either just a portable box or in the shape of a tent, a form originally devised by Johannes Kepler and modified later so that it could be adjusted to a drawing table; it could be built into a *porte-chaise*; and there is even an eighteenth-century description of a camera built into the top of a carriage. The actual use of the camera by a draftsman may be seen in a German engraving of 1769, depicting a more elaborate device with extensions to assure exact focusing. The *camera obscura* was used in many paintings, drawings and prints from the seventeenth to the nineteenth century. We have documentary proof that Canaletto and Guardi made use of the camera, but this practice was not confined to the Venetian *vedutisti*; Crespi, Claude-Joseph Vernet, Louthembourg and many less well-known painters resorted to this aid. In this country Benjamin West and his master, William Williams, were among them, and so were Gilbert Stuart and his teacher Cosmo Alexander. Reynolds, whose camera is still preserved, may be mentioned as the outstanding advocate of the instrument in England, where it was particularly popular among artists and amateurs.

How much stronger and deeper, therefore, must have been the influence of photography on nineteenth-century art and artists after Daguerre's and Fox Talbot's inventions had enabled man to make permanent the hitherto evanescent image appearing in the *camera obscura*! The interrelation between photography and art may be studied in such varied aspects that only a few examples can be presented here. Photography's influence on art and life in the nineteenth and twentieth centuries meant damage and service, confusion and clarification, weakening and strengthening, love and hate, envy and jealousy. The reflection of this dualism may



Drawing with the help of a Camera Obscura, engraving from G. F. Brander, *Beschreibung dreyer Camerae Obscurae* (Augsburg, 1769).

be found in such utterances as Paul Delaroche's overhasty and yet somehow prophetic words spoken after the announcement of Daguerre's invention: "Painting is dead from today on." Against this may be set Daumier's equally pessimistic words: "Photography imitates everything and expresses nothing—it is blind in the world of spirit." As manifold as the trends of the century were the mutual attitudes between photography and art, ranging from complete submission to defiant hostility or complacency and aloofness.

Every scientific advance entails renunciation or even abandonment of formerly well-established values. In the second half of the nineteenth century photography took over large domains hitherto firmly occupied by painting and the graphic arts, primarily portraiture, so that in large cities ten, twenty or more portrait photographers but not a single professional portrait painter could make a living. It is not surprising, therefore, that the photographer soon began to trespass the limits of his craft and to intrude, under all kinds of pretexts, into the formerly exclusive realm of his venerable and so much older "relative" whom he was before long to consider a brother of equal standing. All the more so as the painter, on the other hand, had begun to look for and to find support in the photographer's work. Among such artists was Delacroix who, although clearly recognizing its mechanical shortcomings, welcomed photography and used photographs for his paintings in various ways. Many passages in his letters and *Journal* refer to the ingenious process, of which he wrote in 1854, "How I regret that so admirable an invention comes so late, at least for my purposes!" Ingres, whose affinity for photography may be less surprising, expressed his admiration with these words: "This is the exactitude that I would like to achieve!" (1850); or another time: "It is admirable, but one must not admit it." If Ingres could make such a confession, how much more readily would a weaker creative force yield to the temptations of a "machine" able to conceal his deficiencies? Delacroix and Ingres were safe from being overcome by the dangerous impact of photography to which so many smaller personalities were more exposed and bound to succumb. The portrait of Hector Berlioz in the Musée de Versailles, ascribed to Daumier, is little more than an enlarged painted replica of a Nadar photograph and is probably the work of Courbet's pupil, André Gill, who seems to be responsible for other spurious Daumier paintings which have entered museums and mono-

Left: André Gill (?), Hector Berlioz, oil, Musée de Versailles.

Right: Nadar, Hector Berlioz, 1859, photograph, Société française de photographie, Paris.



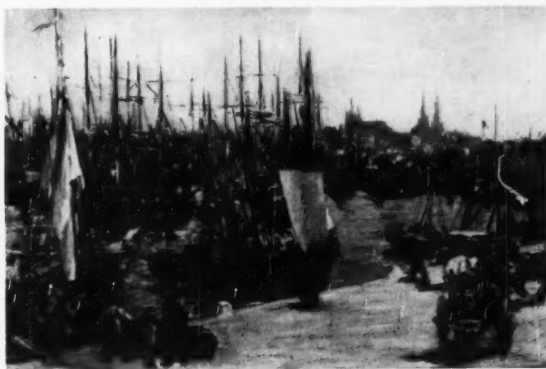
graphs. How much more pretentious and ridiculous photography's ambitions had become in the 1850's may be exemplified by the juxtaposition of Rylander's photograph of 1857, entitled *Two Ways of Life*, composed of no less than thirty negatives and once the pride and focus of admiration at many exhibitions, with its obvious source of "inspiration," or rather imitation, Thomas Couture's painting, popularly known as *The Romans of the Decadence*. There are other proofs that photography and painting were interlocked and that the common spirit of their time sometimes resulted in similar abstractions and comparable visual approaches. Manet may or may not have known Adolphe Braun's photograph of the harbor of Marseilles when he painted his *Harbor of Bordeaux* about ten years after the photograph had been taken. Likewise the relationship between Courbet's *Waves* and the seascapes composed by the English photographer and painter H. P. Robinson out of several negatives may or may not be a pure coincidence. In any case, it reveals how hard it may sometimes be to discern who followed and who was followed and proves how important a part the study of photography should be for anyone concerned with nineteenth-century and contemporary art, and how justified

and even understated was Alfred Lichtwark's admonition in 1907: "When a future history of art which knows the facts shall deal with painting of the nineteenth century, it will have to devote to photography a special detailed chapter embracing the period from 1840 to the end of the century."

For even the greatest painters of this period could not keep clear of photography's impact. Degas' *Portrait of a Woman* in the Tate Gallery, London, was not done from life but was a hardly successful excerpt from a photograph by Disderi, which makes us realize why a good many of its features are not clearly materialized and appear rather unorganic. Photography was to remain an important formative influence in Degas' later work. A painting like the *Carriages at the Races*, in Boston, was based on a photograph as were many others. Their conception, that is to say their often casual views, with figures and objects cut by the frame and removed into a corner of the picture plane, reflects the instantaneous and accidental qualities of the photographer's work. It is therefore one of the reasons why Degas, himself an amateur photographer, eventually became the source of inspiration—or again rather of imitation—for a man like Robert Demachy, who gave up photography to become a

Left: Adolphe Braun, Harbor of Marseilles, ca. 1860, photograph.

Right: Edouard Manet, Harbor of Bordeaux, 1871, oil, 26 x 38", courtesy Paul Rosenberg, New York.





Above: Adolphe-Eugène Disderi, Prince and Princess Metternich, 1860, photograph.

Below: Edgar Degas, Portrait of a Woman, oil, 16 x 11", Tate Gallery, London.



painter, and who applied his half-mechanical, half-manual process "à la gomme bichromatée" to photographic ballet scenes à la Degas. Looking back to the seventeenth century we may find in a painting like the *Officer and Laughing Girl* by Vermeer (who very probably used the *camera obscura* for some of his paintings) a close relationship with such a painting as Degas' *Rehearsal*.

Post-impressionism too was sometimes dependent on photography. One of Toulouse-Lautrec's closest friends was the photographer Paul Sescou, who took and at the same time appears in the photograph which the artist used as a



Vermeer, *Officer and Laughing Girl*, ca. 1657, 19½ x 17½", The Frick Collection, New York.

basis for the painting *A la Mie*. Utrillo is said to have used photographic views of Paris streets and street scenes by Eugène Atget and others. A comparison between the painting by Henri Rousseau, *The Cart of Père Juniet*, and its photographic prototype reveals the limits of Rousseau's imaginative force and shows where imitation had to support and supplement his creative ability. There seems to be no end to the impact and influence of photography on nineteenth-century art, although its role undergoes so many transformations and shows so many variations, and although it approaches and intrudes upon the scene from so many angles and in so many disguises that such a short survey can present only a few aspects. Few admirers of Gauguin's art may ever have suspected photographic foundations in his paintings, and yet a photograph made in his studio demonstrates how his *Woman with Fan* must have come into being. His Paris studio, in the midst of a vast amount of bric-a-brac, also contained a huge camera, and Gauguin was well aware of the trend of his time when he wrote to Charles Morice in 1903: "In art we have just passed a period of bewildered wandering caused by physics, chemistry, mechanics and the study of nature." What did this mean if not that nineteenth-century art had grown out of the associations formed by science and art?

The year in which photography was born, 1839, was also the birth year of Cézanne. His new approach was to become the turning point of a development which had been dominant since the renaissance. Cézanne's painting meant the end of scientific perspective, the proclamation of a "truth" which could not be proved by figures, facts and diagrams. He replaced "reproduction" by "representation." It was the signal for a movement which wanted to escape from reality and sensuously recordable facts. It was the beginning of a revolution which, at least for some time to come, dethroned photography, the "evil spirit of the nineteenth century," as the almighty ideal: a revolution as sweeping and fundamental as that which had taken place in the late middle ages, when the subjective-symbolic view of physical environment yielded to an attitude towards nature that was naturalistic and objective.



Paul Sescou, *A la Mie*, photograph.



Henri de Toulouse-Lautrec, *A la Mie*, oil, 21 x 26 1/4", Museum of Fine Arts, Boston.



The Cart of Père Juniet, ca. 1906, photograph.



Henri Rousseau, *The Cart of Père Juniet*, 1908, oil, 38 1/4 x 49 1/4", Mme. Paul Guillaume, Paris, photograph Vizzavona.



Left: Paul Gauguin, *Woman with Fan*, 1902, Folkwang Museum, Essen.

Right: Wife of Gauguin's Cook in Atuano, Marquesas Islands, 1902, photograph.



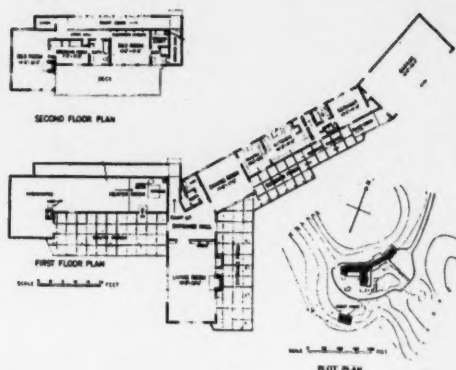
LEWIS MUMFORD

MONUMENTALISM, SYMBOLISM AND STYLE

(P A R T T W O)



Exterior and plan, Reynolds house, Gilroy, California, 1940, William W. Wurster, architect, courtesy Museum of Modern Art.

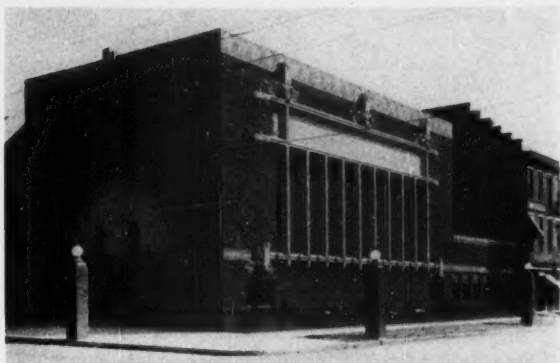


DO WE WANT ARCHITECTURE AT ALL?

At intervals for the last century or more people have been predicting the death of painting and sculpture; and without doubt engineering and photography and the motion pictures, the new popular arts, have come to perform many of the functions that these more singular and personal arts, when they were at the service of the reigning ideology, once performed. But rationalists a hundred years ago were also confident that religion would within a measurable time dissolve; yet the most dogmatic, authoritarian and antirational forms of it have actually gathered strength rather than lost it during this period, so that one must assume that Benjamin Kidd, who predicted the revival of religion in the 'nineties, was a better sociologist than those who opposed him. But how is it with architecture? If the focus of architectural interest shifted wholly from expression to mechanical content, there would come a time when engineering, through the sheer complication and expense of its constantly proliferating devices, would supplant architecture and nullify all efforts at visual expression. With air conditioning and a host of other mechanical instruments, building might return once more to the environment from which it started—the cave; in which the exterior, if visible at all, would become a blank shell which revealed nothing of what went on within it and made no effort to organize exterior and interior into a unified whole. At that point we should be driven to ask a critical question: Do we or do we not want architecture? If we do, it may be necessary to retrace some of our steps and seek a new point of departure. For if we want architecture, we must ask for a margin of freedom—a margin above the necessary, the calculable, the economic. It is in that margin for free choice and free decision that architecture moves and breathes and produces a visible effect, designed to impress the human spirit.

The canon of economy remains basic in modern form, then, not as an end in itself but in order to provide

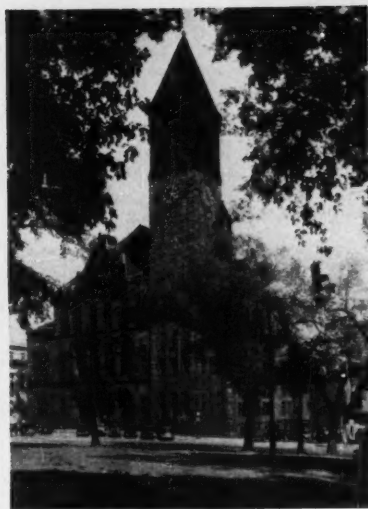
just that extra margin of wealth, energy and vitality through which the human imagination may more freely express itself. With reason the architect will continue to make his structure light, spare, elegant, severe; in a large part of his work he will avoid any superfluity, any structural or spatial over-emphasis, any ornamental elaboration, any departure from standardization and modular forms; and an escape from such forms must be looked upon with distrust, if not with downright disfavor. Yet all this restriction is for the sake of freedom: the freedom, say, to provide an open corridor with a view on a garden, rather than a shorter corridor with rooms on both sides, as economy might dictate; the freedom to enlarge an entrance for the sake of "effect" or to employ rich materials and to refine the craftsmanship of visible details; the freedom to provide an approach and a setting that will heighten the visual interest of the spectator, to give him a special sense of the building's purposes and activities by the very means employed in its organization. When human purposes rather than mechanical requirements prevail, style becomes the very mirror of personality. But one must not, like Benedetto Croce and Geoffrey Scott, seek to separate the esthetic moment from the practical, the ethical and the meaningful attributes of the same activity. A practical miscalculation like the use of material that weathers badly in a few years' time, or an ethical and political error like the human overloading of the land in an otherwise admirable apartment house design may from the present standpoint undermine the esthetic result. A humanistic canon of architecture will provide accordingly for all the dimensions of the human personality, arranged in the order of their value and significance and united into an organic, interrelated whole. Translated into practical domestic terms, this means that an architect may deliberately forego adding an extra bathroom in order to increase the dimensions of the living room or to panel it in a more attractive species of plywood.



Peoples Savings and Loan Association, Sidney, Ohio, 1917-18, Sullivan, architect, photograph Chicago Architectural Photographing Company.

THE VARIETIES OF FUNCTIONALISM

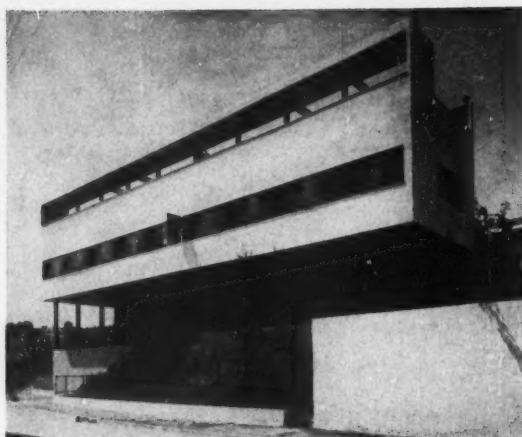
The phrase "form follows function" has a long and honorable history. The underlying perception belongs to the biologist Lamarck: a recognition of the fact that all structures in organic nature are purposive and that all purposive activities become, as it were, formalized, ingrained in structure. The American sculptor, Horatio Greenough, an intellectual man who had doubtless absorbed Lamarckianism, as Emerson had, long before Darwin became fashionable, translated this perception into architecture with a clarity that still remains admirable. A generation or so later Louis Sullivan reiterated the same truth in his *Kindergarten Chats*, perhaps rediscovering it for himself, perhaps unconsciously repeating Greenough; and he elaborated the various corollaries that follow its acceptance: namely, that new purposes and new functions demand new forms, that old forms are not adequate for the expression or fulfillment of new functions, that functionless form denotes atrophy, purposelessness, inertia—and so forth. Since modern man has invented a host of new functions through his command over nature, and since democratic society embodies purposes not accepted by a theocratic or feudal order, this new criterion of form drew a new series of guiding lines for the architect. No one who rejects this fundamental discovery can be a modern architect, and forms that are deliberately defiant of function, even if applied in a superficially modern building, are weak forms no matter how powerful the first esthetic impression. But if Lamarck's doctrine is thoroughly sound as a foundation, it does not apply in its purely physiological form to the whole of architecture any more than it applies to the whole of organic nature. The beautiful, Emerson remarked, rests on the foundations of the necessary; Emerson did not make the error of saying that the necessary and the beautiful were one. Darwin himself observed that the sexual functions seemed often to promote excrescences or change of plumage in birds of a purely decorative nature—useful only because, on a human parallel, they seemed to attract the interest of the opposite sex. In short, there are subjective interests derived from spectator and user that must be taken account of in any sound architectural canon. A building may be functionally adequate from the standpoint of engineering and yet be a failure from that of physiology or psychology. Take the ideal of a constant,



City Hall, Albany, N. Y., 1880-83, H. H. Richardson, architect photograph Berenice Abbott.

equable, unvarying environment which most engineers and even many architects regard as desirable for building interiors. This ideal may well prove to be in opposition to the biological need for small variations and readjustments as one of the very conditions of life. So with every other aspect of architecture: there is not a single function to be satisfied but a whole interrelated series. In his public buildings Richardson deliberately slighted the equipment and finish of his interiors in order to have all the means he needed to produce on the exteriors an impressive monumental effect, believing that the impression the building made on the passing citizen was a more important function than the immediate gratification it might give to the actual users of the structure.

Now, while the ideal of architecture is surely to give a maximum satisfaction to all functions, there is a tendency in our age to regard the mechanical functions as naturally dominant ones, even to view with suspicion any deliberate attempt to produce visual animation or excitement at any sacrifice of either comfort or mechanical perfection. But as modern architecture matures it must become multi-functional, giving increasing weight to biological, psychological, social and personal criteria. There is nothing new in this suggestion. Did not the formulators of the "International Style" deliberately reject functionalism? Le Corbusier's cartesian sense of order rests for example on an esthetic foundation: he would even select the tenants for his skyscraper village in Marseilles on the basis of their esthetic response to his architecture rather than their human need. This esthetic is, alas, a very limited one; but in so far as it shifts the focus of design to the human purpose or idea it makes possible the kind of freedom that good architects have always exercised. In this respect the path of modern architectural development is that of all organic development: from the mechanical and the conditioned, the realm of physical necessity, to the vital and the free, the realm of personal choice.



Weissenhof housing development, Stuttgart, 1927, Le Corbusier and Jeanneret, architects, courtesy Museum of Modern Art.

EXTROVERSION AND INTROVERSION

On one dogma almost all believers in modern architecture are agreed: namely on the open plan, particularly in dwelling houses, as the very essence of modern expression: free-flowing space, rooms divided by hardly even a visual partition, have become the patent of modern building. Look at a book of modern plans and you will find that only in the bathroom is anything like complete privacy and isolation permitted; even the bedrooms in many new houses present walls of glass that give out on an equally open garden. As a movement towards freedom, as an effort to achieve flexibility, this over-emphasis on openness, coming as it did first of all from the Middle West, that land of extroverts, must have our sympathetic assent. But there is nothing final in this achievement, for the open plan is the symbol of an entirely public and outward-turning life. There must come a time when modern architecture will recognize equally the deep human need for the cell: the room with the locked door, secure against all intrusion, giving out not on open space but on a garden or walled yard equally inviolate, to unwanted visitors. With respect to

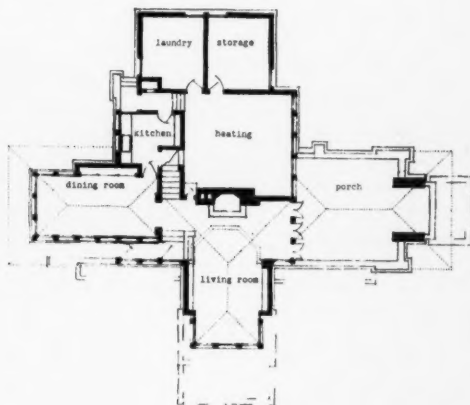
the needs of the human personality, a good part of modern architecture is lopsided; it provides no means for withdrawal, for solitary meditation or prayer, for the sense of solidity, of security, even of continuity—represented, say, by a wall two feet thick. One would think that nothing ever was, could be or should be performed in private.

Now I am all for open planning and removable partitions; of the latter for both wall and interior we have yet to make the fullest use; indeed there has been a singular lack of mechanical ingenuity here, despite the example of the Japanese. But in the very effort to achieve this openness and flexibility the architect must not forget that there are moments of life that call for darkness and retirement, for recesses and nooks and hide-aways; those moments in life should not be represented grimly only in the form of air-raid shelters. Hence, while accepting gladly the current innovations of the extrovert, I would, looking towards the future, provide the corrective contradiction: More light, yes, but some darkness. More openness, yet some enclosures. More volume, but some mass. More flexibility, yet some rigidity. As the modern movement matures an organic architecture will do justice to the introvert no less than to the extrovert, to the subjective no less than to the objective, to the dark, primitive, unconscious forces as well as to the cold illuminations of science and reason; in short, it will take into account the functions and purposes of the whole man and not try to whittle him down to the size and shape that will fit some less-than-man-size formula.

WHAT IS MONUMENTALISM?

The other name for monumentalism is impressiveness: the effect produced upon spectator or user by the scale and setting of a building, by its height and reach and splendor, by the dramatic emphasis of its functions and purposes through the means available to the architect—mass, volume, texture, color, painting and sculpture, gardens, water-courses and the disposition of the buildings that form the background. It is by its social intention and not by its abstract form that the monument reveals itself, hence the Eiffel Tower is a monument and the chimney of a power plant, even when it is made over into an overbearing classic form, is not. The esthetic monumentality of Wright's Larkin

Exterior and plan, Isabel Roberts house, River Forest, Illinois, 1908, Frank Lloyd Wright, architect, courtesy Museum of Modern Art.





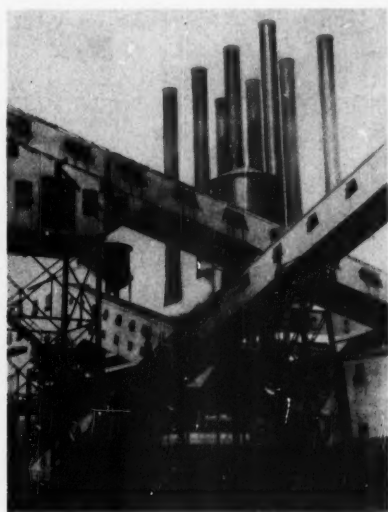
Eiffel Tower, Paris, 1889.

Building in Buffalo was betrayed by its own limited uses and by the drab neighborhood in which it was set; but one might look far to find a more effective monument—peace to the International Stylists!—than Dudok's Town Hall at Hilversum, to whose impressiveness the architect brought every possible visual aid. In essence the monument is a declaration of love and admiration attached to the higher purposes men hold in common. An age that has deflated its values and lost sight of its purposes will not, accordingly, produce convincing monuments. Dignity, wealth, power, freedom, go with the conception of monumentality; and its opposites are meanness, poverty, impotence, standardization. Pride and luxury, it is true, often produce bad monuments; but poverty and humility if left to themselves would never produce any monuments at all. Most ages to make

the monument possible have (in Ruskin's terms) lighted the lamp of sacrifice, giving to the temple or the buildings of state not their surplus but their very life-blood, that which should have gone into the bare decencies of life for the common man. This fact is responsible for democracy's distrustfulness, its grudging attitude towards the monument. But though often painful in the giving, these sacrifices were not without their reward even to the giver, whether that gift was voluntary as often in the building of the cathedrals, or exacted by physical force as in the taxes that made possible the pomp and grandeur of great courts. Denying the claims of the flesh and the prosperity of the household, buildings of permanent value, enriching the eye, sustaining the spirit, not for a few passing days but for generations and centuries actually came forth.

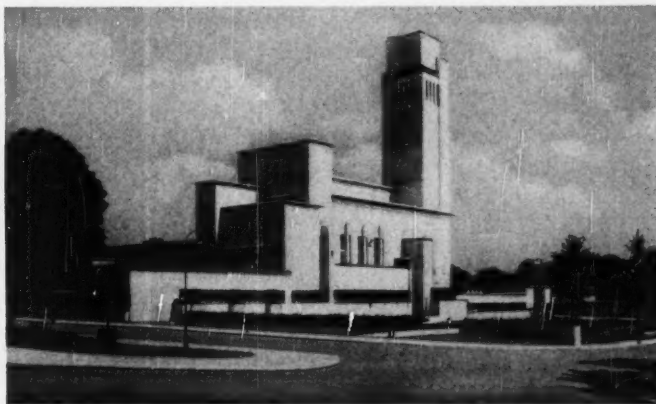
CAN WE JUSTIFY MONUMENTS TODAY?

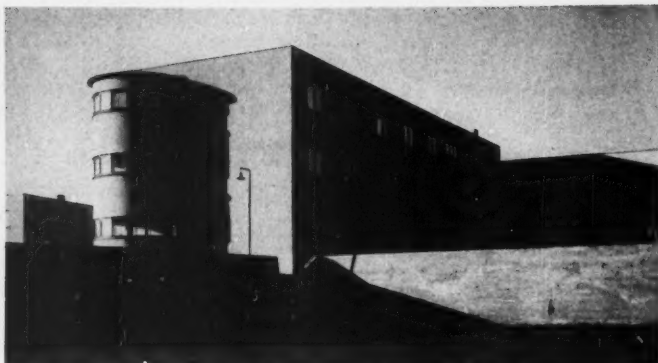
To remind oneself of these conditions is almost to explain why we have lost to such a large degree the capacity to produce monuments in our time. If surplus wealth were sufficient to produce monuments, we might produce them today as easily as we produce much more costly things like cyclotrons and atomic piles. Never before, surely, has so much physical power and physical wealth been available. But for all this we spend money for monuments with a bad conscience when we spend at all. This bad conscience is the product of middle-class convictions and middle-class standards, of course; the poor, precisely because their lot is so constrained, have never lost the sense of life which produces the monument: consider how they will spend on a wedding, and even more on a funeral, the money that might have been "better" spent—but who shall define and justify this better?—for their children's food or clothes or education. To raise all living standards to a decent level, at least to the "minimum of existence" is the aim of modern man, not to elevate and sanctify one side of life at the expense of every other aspect. Plainly, there is reason for this choice: too easily did the upper classes in other periods tend to justify the poverty of the poor and the



Left: Ford Plant, Detroit, 1927, photograph Charles Sheeler, courtesy Museum of Modern Art.

Below: Town Hall, Hilversum, Holland, 1928, Dudok, architect, courtesy Museum of Modern Art.





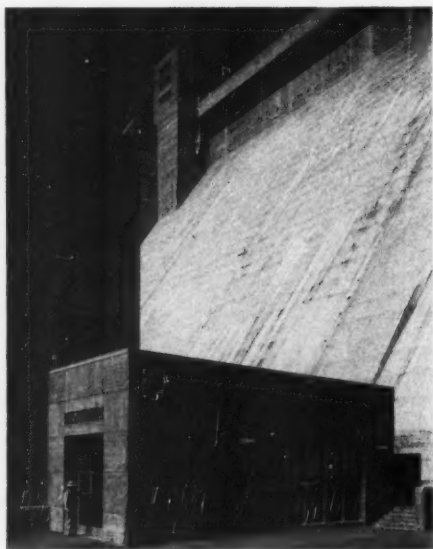
Rear view and aerial perspective, Römerstadt housing development, Frankfurt-a.-M., 1928, Ernst May, architect, courtesy Museum of Modern Art.



deprivations of the needy to make possible the grand, the superfluous, and the beautiful. But as we approach a high general level of comfort today, the danger is rather just the opposite; that we forget the function of sacrifice, which means ultimately the arrangement of the good of life, not in the order that produces merely physical survival but in the order that conduces to continued spiritual development. If we were better prepared to accept sacrifice there might be less immediate danger to mankind from the cyclotrons and atomic piles to whose existence we dedicate every available penny. We spend lavishly on mechanical means; we scrimp on the ultimate human ends. That is why modern monuments are far to seek.

Last year's discussion of monumentalism in the *Architectural Review* suffered a little from a general lack of concrete reference to any monuments later than fifty or seventy-five years ago, and my present thoughts are in the same danger: so let me point to a relatively recent example of monumentality that well illustrates my point, though it does not refer to the kind of structure that is ordinarily

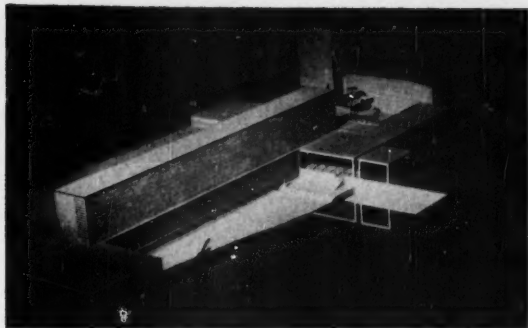
termed a monument. I refer to the great semicircular retaining wall that set off Frankfurt-Römerstadt from the allotment gardens that spread in serried order below. Since I saw Römerstadt in 1932 and never revisited it, I may have an exaggerated impression of its original brilliance and of the sense of spacious order contributed to the design itself by this monumental feature. Nevertheless I must record my conviction that it remains one of the high points in the architectural expression of our time, not by the excellence of its individual buildings but by the ordered relation of the whole: it shows what modern man might do with his freedom once he controlled the forces at work in his society sufficiently to touch every part of it, field and road, house and garden, highway and public building. The only modern architectural work that has given this same impression to



Left: Corner of powerhouse and elevator tower, Norris Dam, Tennessee, courtesy TVA.

Below: Federal Public Housing Authority, Carver Court, Coatesville, Pa., 1944, Howe, Stonorov and Kahn, architects, photograph Gottscho-Schleisner.





Above: National Gallery of Art, Washington, D. C., 1937-41, John Russell Pope in association with Eggers and Higgins.

Smithsonian Gallery, Washington, D. C., model of winning project, 1939, Eiel and Eero Saarinen, architects, courtesy Museum of Modern Art.

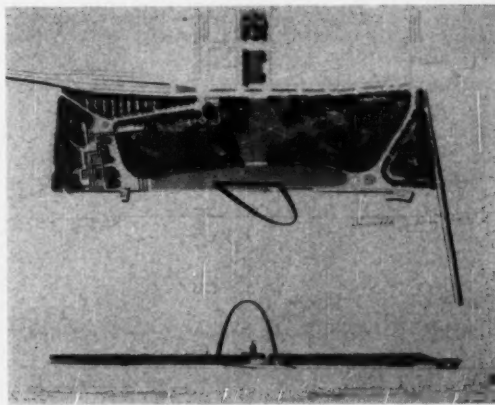
me in similar fullness and for similar reasons is the dam, the powerhouse, the road system and the park around the Norris Dam in Tennessee—though I must exclude the town pattern and the houses beyond. Why are these examples of true monumentality and in what does their impressive effect specially lie?

The first thing to note is the very fact of impressiveness: the retaining wall boldly separates the community itself on the upper level from the orderly arrangement of small garden plots and tool sheds below. With a slight loss of land the retaining wall might have been omitted entirely; by merely grading the land down and planting it with appropriate vines and bushes, the soil itself would have been held back. In the layout of such a suburb it would, again, have been simpler to have united the allotment garden with spaces continuous to the dwelling house, as in the open English plan; but the architects of this project used the very opportunity that came with the low-lying land of the Nidda to separate these two elements, thereby creating in the gardens and open land behind the houses a sense of spaciousness and "aristocratic" ease. As with almost all examples of true monumentality one must pay in some way for the esthetic effect produced: in this case by a walk to the allotment gardens and by the provision of special tool sheds on the garden plots—sheds which, erected at the beginning, of uniform material and design, add to the sense of order and give scale to the broad sweep of land in the foreground. But note: these arrangements

cannot be justified on the score of economy; quite the contrary. The retaining wall itself was far more costly than any grading of the land would have been. Such a monumental treatment of the landscape and city implies a greater amount of wealth, a greater amount of leisure, indeed perhaps a greater capacity for esthetic enjoyment than the actual inhabitants of Römerstadt possibly ever possessed.

Such planning cannot be justified in terms of immediate needs; hence later housing developments in Frankfurt, seeking to meet the requirements of the *Existenzminimum*, became more sparing of any form of visual freedom and luxury, more rigorous, more *sachlich*—and more barren of any stirring human reference. But in the long run the treatment provided at Frankfurt-Römerstadt would sustain the spirit by gladdening the eye, while more economical planning would leave the spirit unmoved or actually depressed; and in that case the original cost and effort, seemingly so much in excess of what the day's needs would justify, might turn out to be exceedingly small as is the case with the great monuments that have existed from three hundred to three thousand years. On this matter, William Butler Yeats's words to the Dublin philanthropist who wanted to make sure that the common people would enjoy art before he gave any more bequests should be remembered and heeded. Monumental architecture is to be justified not in terms of present necessity and popular demand but in terms of future liberation: to create a "nest for eagles."

Jefferson National Expansion Memorial, St. Louis, winning design, 1948, Eero Saarinen and associates, architects and designers, courtesy Architectural Forum.



KATHARINE KUH

Four Versions of "Nude Descending a Staircase"



Fig. 1. Sketch for *Nude Descending a Staircase*, 1911, pencil, 4 1/8" high.

MARCEL DUCHAMP'S *Nude Descending a Staircase* is known, if not visually, at least by name to large numbers of our population. This does not mean that Americans are connoisseurs of contemporary art; it only indicates the effectiveness of widespread newspaper and magazine coverage. First exhibited here in the Armory Show of 1913, the now famous and still highly controversial painting became even then the victim of absurd negative publicity. The press ridiculed and blasted it, the public responded with alacrity, and as a result the name of this serious and important work became a misunderstood household word in America. Duchamp himself once said, "Publicity always takes something away."

Paradoxically, little or nothing has been written about the evolution of the painting. Few people know that it is only one of a series and is best understood in relation to three other versions. All four variants are in the Louise and Walter Arensberg Collection and can be compared and related; together with most of the twentieth-century section of that collection (which includes about three quarters of all Duchamp's work), they may currently be seen in public exhibition for the first time at the Art Institute of Chicago. Similar comparisons may be made in the case of many other paintings by Duchamp, for as befitted an admirer of Seurat, the artist usually made careful pencil, watercolor, and even oil studies before starting his final work.

The first sketch for the *Nude* is a casual pencil drawing (Fig. 1) which Duchamp in an interview published in 1946 in the *Museum of Modern Art Bulletin* described as follows: "The idea of the *Nude* came from a drawing which I had made in 1911 to illustrate Jules Laforgue's poem *Encore à cet astre*. I had planned a series of illustrations of Laforgue's poems but I only completed three of them. Perhaps I was less attracted by Laforgue's poetry than by his titles. In the drawing *Encore à cet astre* the figure is, of course, mounting the stairs. But while I was

working on it, the idea of the *Nude*, or the title—I do not recall which—first came to my mind. I eventually gave the sketch to F. C. Torrey of San Francisco who bought the *Nude Descending a Staircase* from the 1913 New York Armory Show." From the beginning Duchamp relied on the suggestive relationship of literary meaning and abstracted form. In this respect he broke with his fellow cubists and foretold surrealism even before the birth of dada. The fact that he is not sure whether it was the plastic idea of the *Nude* or its title which gave the initial impetus for the painting is both provocative and revealing.

Later the Arensbergs, who by this time probably owned the other three versions, bought the pencil sketch from Torrey's family. Though the drawing is dated 1912, Duchamp is certain that he made it towards the end of 1911 and incorrectly dated it. Probably a few days later, also in 1911, the first oil sketch (Fig. 2) was executed. Vertical, lucid and far simpler than the two later *Nudes*, this painting points the way; in it the artist's intentions are already clear. Shapes are superimposed on each other to suggest descending motion but the condensed forms are not dissolved. Often erroneously considered futurist, Duchamp vigorously denies this association. He has said, "My interest in painting the *Nude* was closer to the cubists' interest in decomposing forms than to the futurists' interest in suggesting movement." Even so, the final versions meld and integrate these two schools, always allowing the stronger to dominate.

Then in 1912 the now-famous *Nude Descending a Staircase* (Fig. 3) was painted. It was first sent to the Salon des Indépendants in Paris during February, 1912, but Duchamp removed it before the opening because, as he said, "of antipathetic feelings on the part of other exhibiting painters." The cubists claimed that he was distorting cubism. And so this painting, which was to become perhaps the most famous single work of the early twentieth century, was first rejected by a group of progressive artists. It was publicly shown in Paris during October, 1912, at the exhibition of the Section d'Or and shortly after traveled to New York, where it occasioned enormous comment at the Armory Show.

The fourth and last version of the *Nude* (Fig. 4) was painted specially for the Arensbergs while Duchamp was in New York during 1916. Because they were unable to purchase the original *Nude* at that time, Duchamp obligingly made for them a watercolor, ink, crayon and pastel version over a photographic base taken from the original. Steel-blue and gray, this later picture of the same size rivals its model. Duchamp himself is not sure which is better, although he signed it frankly MARCEL DUCHAMP (FILS), with the inference that this was the son of the earlier painting.

It is to be remembered that Duchamp was only twenty-five years old when he produced *Nude Descending a Staircase*. Although a year earlier he had formally joined the cubist group in Paris, he was never a traditional cubist. From the beginning he went beyond established cubism and took from this method only what he needed. He was particularly attracted by its emphasis on simultaneity and



Fig. 2. Study for *Nude Descending a Staircase*, 1911, oil, 37 1/4 x 23 1/2".



Fig. 3. *Nude Descending a Staircase*, 1912, oil, 58 1/4 x 35 1/4".



Fig. 4. *Nude Descending a Staircase*, 1916, watercolor, ink, crayon and pastel on photographic base, 58 1/4 x 35 1/4".

on the decomposition and subsequent reassociation of the object. The *Nude* combines many simultaneous experiences, for in this canvas the artist tried to capture the entire movement as well as the entire form of the figure. By means of subtle transparencies and conducting lines, continuing descending motion is expressed. In like manner Duchamp does not conceive of the figure in simple human terms but sees it with a kind of double vision. He has made the *Nude* half machine, half human. For him dualism was always present, a dualism which insisted on all possible gradations of meaning. Implicit in this mechanized *Nude* is his own attitude towards today's machine-bred man and woman. Repeatedly during the next few amazingly productive years he used similar mechanistic symbols, always vitalizing them with ironic overtones. This is particularly apparent in paintings like *The Bride and The King and Queen Surrounded by Swift Nudes* (Fig. 5).

Even the subdued cold color of the painting (Fig. 3) suggests its psychological content—an almost robot-like precision inherent in its form and concept. By contrast, in the earlier oil sketch (Fig. 2) the figure still retains many of its human curves and the technique has not been so severely disciplined. Here color is warmer, surface textures are tender, even sensuous, and the stairway remains almost naturalistic. The later photographic version (Fig. 4) is, if possible, even colder and crisper than its 1912 model, for now the artist has used a mechanical device, the camera, to produce his mechanized idea. But Duchamp's interest in photography was not limited to this painting. At one time he studied the process, hoping to change the scale of objects by mechanical means, and also, in a pre-stroboscopic investigation, to obtain a new kind of motion through superimposed forms. Probably no artist since Leonardo has been so consumed with philosophical and technological experi-



Fig. 5. *The King and Queen Surrounded by Swift Nudes*, 1912, oil, 45 1/4 x 50 1/2".

ments. In addition he relied on the modern machine because he felt it permitted the artist greater anonymity. He preferred, as he once said, "not to show the work of my own hand all the time."

Last April, at the Western Round Table on Modern Art held under the auspices of the San Francisco Art Association, Duchamp made the following comment on the *Nude*: "I believe that if a painting has lasted so long, it must have some inner strength and vitality, not just tricky glamour. It has already lasted nearly forty years. That's a bit of posterity, is it not? Maybe it is making the grade."

NOTE: All the paintings are from the Louise and Walter Arensberg Collection, Hollywood, California, and are reproduced through the courtesy of the Art Institute of Chicago.

The two papers that follow were among those presented at the Seventh Annual Conference on Art Education sponsored by the Museum of Modern Art, March 18 to 20, 1949. The theme of the conference was: Art Education 1949—Focus for World Unity. Balcomb Greene and Ben Shahn participated, with Robert Motherwell, in the session devoted to The Artist's Point of View.

BEN SHAHN

In this symposium, Focus for World Unity, the artist's point of view is represented by an unholy three: an abstractionist, a non-objectivist, and a "realist." But to assume that I am here under the latter banner seems a little unfair to the other speakers; for if I am not mistaken, each of us claims for his school of painting the *creation of realities*. The argument is, I believe, that whereas the "realistic" painter merely imitates and recalls realities to the beholder of paintings, the non-objective painter brings to him direct new visual reality.

I believe that there is validity in this argument, so far as it goes; and I personally like a great deal of abstract art. But I think that further realities may be created within a picture, including and going beyond those of the eye. There may be the realities of human relationships, of man's emotional and spiritual life, the realities of political decency, of social injustice—all those realities which affect men's lives, behavior and sensitivity.

It happens that I am an adult human being, and that as such I think and feel a great many things about life. Since I am also an artist, my most expressive language consists of lines and shapes and colors. If this language is to be regarded as a major art form, it must be broad enough to contain all these things that I think and feel.

There have been schools of poetry, as well as of art, in which form has been presented: beautiful form, staring at us blankly without content. Then there has been other poetry in which the happy unity of form and meaning, the marriage of word and idea have been so perfect as to make us exclaim, "What inspired art it is!"

For what in Heaven's name is form? It is only the shape taken by content. Form when created by man is the shaping of content into new kinds of order, thus bringing

to content added meanings and greater expressiveness. Or as Bob Josephy, the book designer, so aptly put it when he was asked by a writer just what a book designer does: "Book design is the crystal through which your muddy thoughts are made clear!" Of course the writer might have replied, "Well, Mr. Josephy, where would your book design be without my words?" Although the writer didn't happen to say that, I will, because I want to point out that there is absolutely no such thing as form without content. Form always has content of some kind, even though it may be only colored pigment. So that brings us back to the old question—not whether a picture has content, but what kind of content.

I think any artist, abstract or humanistic, will agree that art is the creation of human values. It *may* have cosmic extension. It *may* reflect cosmic abstraction. But however earnestly it reaches out into the never-never land of time-space, it will still always be an *evaluation* through the eyes of man. It may deny but can never cast off its human origin.

Trying to get away from content seems to me a little wistful—somewhat like Icarus trying to shed the earth; And at our particular point in history, it's more than wistful; it appears almost to consort with those forces which would repudiate man and his culture as ultimate values.

We are living in a time when civilization has become highly expert in the art of destroying human beings and increasingly weak in its power to give meaning to their lives. I don't know anyone on either side of the water or on either side of the political fence who has the slightest degree of optimism about the direction in which civilization is moving.

It is peculiarly within the province of the artist to minister to man in the somewhat starved area of the spirit.

(continued on page 269)



Ben Shahn, *Trouble*, 1947,
tempera, 24 x 36",
Hall Collection,
University of Nebraska.

Balcomb Greene, *Black Angels*,
1946, oil, 48 x 36".

BALCOMB GREENE

THE COOPERATIVE ARTS AND INSPIRATIONAL ART

THE theme of this conference, Focus for World Unity, suggests two means by which mankind, though painfully disunited, may avoid disaster. The first suggestion, which Herbert Read has developed convincingly, is that art activity when practiced by the many will help to generate the cooperative attitude in man and thus neutralize the competitive spirit which makes disunity. A second suggestion, which may be more challenging to the artist, is that the creative artist may by his act of communication inspire people and lift them out of the smallness of mind and action in which disunity is generated.

The two proposals tend to pin faith respectively upon the extension of a therapeutic activity to the many, and upon the development in the few of an extraordinary expression which will make participants of the many. One stresses *collectivism*, the other *leadership*.

A detailed discussion of the compatibility of these proposals and of the relation between universal amateurishness and professionalism is not possible here. It may be generally stated, however, that the "cooperative" arts—such as the dance, song, and dramatic improvisation—make use of the flexible, the apparently "vegetable" people. They will be followers, not leaders. When the leader appears, professionalism begins. The follower without a leader will certainly act in a playful way; in some activities he may turn out to be dangerous, until the "good" leader appears who insures his behavior. The problem of social unity is to a large degree the problem of the emergence of strong creative personalities.

That a transference of feelings of cooperation and subservience can be made from the arts to political behavior has been the premise of many political dictators. The Nazi and the Soviet leaders have well understood that the people's arts—group singing, dancing, acting and playing—must be intensively organized upon a non-professional level, although they must be led, of course, by the politically creative. The more formal arts, such as painting and musical composition, and "formalism" in these arts, are persecuted as signs of individualistic opposition. The dictator realizes that the strong and independent ego, the artist as leader, is apt to communicate to people the spirit of liberty.

There is a danger that the extension of "therapeutic" art activity to the many may only result in making complacent citizens, unless this activity is tied in some way to a vital, individualistic and exceptional production to which each amateur may hope to attain. Although he may not achieve this vital art himself as a professional, he may attain it as viewer. This brings us to the problem of communication.



THE TWO ATTITUDES TOWARDS COMMUNICATION

The audience of our most inspiring artists is pitifully small. Art is today not a thing of the community—not if we mean by art that experience by which man is elevated beyond the confines of reason and of sensory experience. The creative artist in our society, even when his originality is slight, can scarcely have a sense of the people for whom he works. We have only to point to the most popular arts, those which we sometimes call "communicative," such as the movies and radio, to observe that as an art form emerges with apparent force in society, that force tends to be exerted for trivial or for destructive ends. The painter may conclude that his choice is to paint for many people and say little, or to speak to a few and inspire them.

This conclusion, this paradox, we as members of society fight bitterly; the artist usually does also. He fights it in his thinking and sometimes in his action.

Resistance in one's thinking may take several forms. It may seem to the artist that the accent must be placed upon communication, that he must give priority to reaching people through his art, and only then may proceed to affect them. He may on the other hand give priority to creation, to artistic creation which does not and cannot weigh the usefulness of the end. There is every reason to believe, however, that one does not reach the expression for which one is fitted by an act of mind or by policy. One communicates extensively only when one's taste is shared by many people. Communication is not, properly speaking, a *motive* but a *resultant* of the artist's action; yet without being a motive, it may be a stimulus to more effective creative action. Stuart Davis, Rattner, Motherwell could never communicate—even presuming a sudden corruption of motive—to the people to whom Leon Kroll whispers.

The artist's theory follows his action. It is because our creative action is not complete, because the exceptional artist remains an oddity within his environment, because he can become a vogue but not a prophet, that the artist, like anyone else, must inquire into the defects of society.

I have rejected as of doubtful social value the milder sort of art activity such as amateurish group dancing. I reject likewise the milder type of professional operator (Thomas Hart Benton will make a fine example) who captures a public anxious for entertainment, brushes in the most durable-appearing clichés associated with the doctrine of realism, and may seek to insinuate into his act all the inspiration which the box-office will bear. My concept of creativity is that of the ego which knows in its creative process no limits except those imposed by the medium.

Communication is limited. When we stop to think, we know why it is limited.

THE PROBLEM OF COMMUNICATION

We know we are inadequate in collective action and as people. Our political-economic system is cooperative and ingenious in its organization but not cooperative in distribution. We have observed that our nation can cooperate magnificently for war but cannot as yet do this for peace. We in the Western world have confessed through an extensive sociological literature that man is a technical genius yet a moral idiot. We recognize that the individual worships the material means by which he lives, showing slight disposition to work for greater satisfactions; ironically, this is most true in periods of prosperity when the means of subsistence should be most taken for granted. Our morality has become a property morality, with these results: our estimates of character, of love and of service regard these virtues mainly as commodities.

Finally we see that our esthetic experience and our emotional life have become centered upon what we know are the trivialities of existence. The symbol of this offense is the advertiser, who saves his intoxicating descriptions, his prestige insinuations and his erotic lures for mechanisms or conveniences which at best were supposed to do no more than give us leisure.

In this predicament, we have heard that making or viewing of works of art may transform the individual in his basic evaluations. There is also a question of transference. Will we, through an activity which we call art, only transfer the interests of man from a field in which the trivial is thought sublime to a field in which the supposedly sublime becomes trivial?

THE FUTURE OF BOHEMIA

Inevitably one asks a question about *bohemia*.

What is the direction within the society of artists? Have we reached a crisis there? Can the artist, as we find him today, lead as an artist? Or is he, like man generally, shifting his evaluations to means and methods? Have his works become commodities?

In answering these questions, I shall limit myself to two conclusions, one about the artist in relation to his product, the other about artists in relation to each other.

In regard to his product, I believe that there was never a time in which the artist, seeking his niche in the professional world, has had to submit so completely to busi-

ness procedures. In the past decade, the modern revolutionists in painting, even the most social-minded of the great ones such as Picasso, Léger and Chagall, became repetitive in their canvases, turning out approximate duplicates of their work as if several sales must accompany each original creative experience of the painter. What these great painters have done, the lesser have done profusely. In this decade also the surrealist movement has become irrevocably academic-exhibitionist. Its works are characterized as never before by a search into the past for obsolete visual-literary shocks. In this period the industrial designers, even the famous ones with resources, power and wealth, have forgotten their comprehensive Bauhaus idealism and become assistants to the sales departments of industry. They now operate not as "functionalists" responding to all the needs of man, but as "naïve materialists" responding to the needs which can be fulfilled by the profit system of capitalism.

In the society of artists and in their professional contacts the situation is as discouraging. New York City is the sales center of the art world. It is also the intellectual center. The competition through the media of cocktail parties, dealer relations, catching the eye of the industrial sponsor, is nowhere more terrific than in this center where our intellectual processes become warped and our emotions have to fight through against terrific distractions, to establish contact with and penetration into this thing which is growing upon the canvas.

The artist organizations of the past decade have been expressions of this same dislocation of values. In Artists for Victory our slogan was a crusade against fascism. Audubon Artists was announced as a spontaneous brotherhood of all winged artists. Artists Equity emerges as a new attempt, now equipped with legal consultants, to carry out economic programs similar to those of the old Artists Union. In these organizations the member who sidesteps the internal politics simply competes for personal notice and, when possible, for prizes.

Here would seem to be that same losing of aim, that pathetic emphasis upon means, which is the pattern in the whole of life today. Despite several well-intentioned beginnings (such as the unique blend of political and esthetic ideology expressed in the Federation of Modern Painters and Sculptors or the neo-plastic grouping around the Pina-cotheca Gallery), the past decade has witnessed no grouping in bohemia which is intelligent, homogeneous, spirited and courageous. What we must conclude in regard to production and the artists' relations is that the bohemia of place or mind, in which the morale of the artist must be preserved, is disappearing. The society of artists is demoralized.

IN PLACE OF BOHEMIA

It is probable that bohemia, in the sense that earlier generations knew it, can no longer be a base for operations. After all, bohemia was tolerated by an age of moralists and entrepreneurs not quite sure of themselves. With our own generation, the gaps in economic and social organization have become more rigidly defined. This is evident to the artist directly and painfully. The mechanism of society brushes him relentlessly and without feeling from his studios and garrets around Washington Square. No color dealer appears who is willing to give credit on the strength of innovation; instead the industrial sponsor arrives with the

conviction that, having manufactured perishable products, he can now produce artists. And those who ape the artist do not necessarily tolerate him. To sleep on a studio couch and have a skylight, while employed in Wall Street, is no evidence of understanding that creativity wavers as society extends its web of system and standardization.

Bohemia was possible when society was loosely organized; the dominant man's control was fragmentary. In this state of affairs, fragmentary thought and fragmentary feeling appeared as truth and could bring consolation. Thus Ravel could insist, "In art nothing is left to chance," and live upon this statement. Ensor could receive equal sustenance from asserting, "Reason is the enemy of art."

The problems of the artist merge as the social system tightens. The problem of his expression is the problem of his communication. He can least of all live upon fragmentary thought but must derive his morale from a comprehensive knowledge of the social pattern, rather than from the hope of an earlier day that he might in some way be able to fit in—through man's oversight, as a novelty, through his unique virtue, or by his strange evil.

The problems of the artist merge also with those of other men. Art education, we hope, may be one of the means of relating the artist to the community—not in the sense that the artist serves the present total of society's interests, but in the sense that he provides inspiration for the community. This means that he must become courageous, honest and competent, while other people are becoming the same.

Of all our institutions, the school would most resent being considered fragmentary; certainly it insists its *thinking* is unified. The survival of the artist may depend upon his being linked basically with the school. Considering the school's intent, this is at least a reasonable theory.

We have cause enough to fear the school as an *institution*. We understand that schools are artificial and largely authoritarian groupings of people. It is even likely that some school administrators, sensing the rigidity in education, may welcome art education as the most flexible and innocent branch of the humanities, in which the revolutionary judgments of the social sciences are not likely to be encountered. Such administrators will invariably fear any independent or creative mind.

When I suggest that the world of education *may* become the new bohemia for the artist, I make the same reservations and express the same skepticism as when I say that education today *may* be beneficial to man. Without much prompting I could amplify my doubts.

All of us recall the timid teacher, not long ago commonplace, who contrasted to the creative artist as black does to white. Many of us noticed in the papers only yesterday that the University of Vermont has conferred an honorary Doctor of Fine Arts upon Norman Rockwell.

It is a good sign, however, that to many of us the University's action seemed incredible.

BEN SHAHN *continued*

It is for the artist to discover new truths about man and to reaffirm that his life is significant. In this sense, I don't mind being called a "realist," because I believe that these are the realities, the content which gives to art its stature.

In the case of non-objective art, I feel that the only experience the picture can give is the perception of dis-associated form. Any allusive quality the work may have is purely in the eye of the beholder. The impact of shapes and colors and lines, their interplay, their organization on a canvas are the sum total of the picture. These qualities are indeed the indispensable equipment of the artist; without mastery of them, he cannot create effectively. They are as basic as skilful handling of prosody is to the poet. But they are not the stuff of man's ultimate values. To make them the object of painting seems to me to question the worth of art activity itself.

In such a discussion as this, revolving around form versus content, I find myself constantly recalling the play, *Death of a Salesman*. In form the play is wonderfully inventive, highly mobile, shifting back and forth constantly between the past and the present, between the real and the imaginary, and thus building with amazing skill the reality of a man and his illusions. But what beauty could such form have except as the mold for that particular kind of content? What possible reason or meaning could it have except to reveal the truths which it does about the life and death of a man? In other words, form itself takes its cue from content, becomes varied, original, interesting according to the demands made upon it by content.

I would sum up what I have to say thus: It is not only the non-objectivist who creates new realities. Every painter who makes a painting has created a reality of some sort. It is the kind of reality he has created that makes the difference. Does its form fuse with content to create a single work of art? Does it add new dimensions to the spirit and imagination of man? Does it bring to man new truth? Does it reveal qualities of his life and experience?

In Washington not long ago I became involved in one of those discussions about what art is. A woman who joined our group said with absolutely perfect assurance, "Do you want to know what art is? I'll tell you . . . Art is a celebration of the Actual."

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Contributors

The article by JACQUES BARZUN, Professor of History at Columbia, is condensed from a chapter of his forthcoming book, *Berlioz and the Romantic Century*.

One of the relatively few art historians to concern himself with the history of photography, HEINRICH SCHWARZ, Curator of Paintings, Prints and Drawings at the Museum of the Rhode Island School of Design, is author of *David Octavius Hill*.

BEAUMONT NEWHALL, Curator of George Eastman House which opens in Rochester on November 9, is author of *The History of Photography from 1839 to the Present Day*. His article is based on research for a book on American daguerreotypes.

KATHARINE KUH, Associate Curator of Painting and Sculpture at the Art Institute of Chicago, has published numerous articles in the Art Institute *Bulletin* and elsewhere.

Part I of LEWIS MUMFORD's article, reprinted with the kind permission of the *Architectural Review*, appeared in our October issue. His forthcoming book, *Renewal of Life*, is fourth in the series initiated by *Technics and Civilization*.

BEN SHAHN uses the modern pictorial idiom to express social comment through the varied media of mural and easel painting, book illustrations, posters and photography.

BALCOMB GREENE, Professor of Art History at the Carnegie Institute of Technology, is represented in many museums. He has been associated with the American Abstract Artists group.

Forthcoming

The December issue will contain: DUNCAN PHILLIPS, *Lee Gatch*; C. GIEDION-WELCKER, *Branchisi*; HENRY S. CHURCHILL, *Architecture and Cities*; EDOUARD RODITI, *The Destruction of the Berlin Museums*, and PAUL LAPORTE, *Louis Corinth*.

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Book Reviews

Wilhelm Fraenger, *Hieronymus Bosch, das tausend jährige Reich. Grundzüge einer Auslegung*, Coburg, Winkler-Verlag, 1947. 143 pp., 10 plates in text, 5 loose plates in portfolio.

There can be little doubt that one of the most important books dealing with the history of art which has come out of Germany since the end of the war is Wilhelm Fraenger's book on Hieronymus Bosch, written in three parts under the title *The Millennium*. Only the first part has so far been received here. This gives a new interpretation of the triptych by Bosch in the Prado at Madrid usually known as *Paradise and Hell*. In the second part Fraenger intends to re-examine the meaning of the *Temptation of St. Anthony* in the National Museum, Lisbon, while the third part will be devoted to the Prado *Haywagon*.

If an author like Fraenger who is deeply steeped in folklore and its background of medieval thinking and beliefs makes an attempt to disentangle the obscure world of Bosch, it is certainly worthwhile to study the results. They are surprising and even revolutionary. It seems miraculous that after Friedlaender, Tolnay and Baldass have done intensive research work on the master it should be possible to unearth enough fresh material to establish an entirely new theory concerning the interpretation of some of the most important pieces in Bosch's work. Fraenger is not interested in a new analysis of Bosch's style nor in attempting to solve any problems by subjective interpretation. Instead the author takes an entirely new stand and reappraises the customary explanation of Bosch's works. Art experts have more or less agreed to call the left wing of the triptych "Paradise," and the right wing "Hell," while the center-piece has been regarded as showing "*Jardin des delices*," "Apotheosis of Sin," or other related topics, all pointing out the sinfulness of mankind. The scenes in the middle section supposedly justify the existence of Hell, where man will be chastised for all the evils he has committed.

Not all historians have been completely satisfied with this interpretation and Friedlaender at least has cast some doubts on its correctness. Others have quoted mystic or alchemistic tracts to explain a number of details. But none of these piecemeal explanations are satisfactory or sufficient for a correct appraisal of Bosch's work as a whole. Now what seems to have happened is that, as with the inventors of recent wonder drugs, Fraenger has touched upon a new source which provides the complete solution and enables us to read and understand Bosch's symbols. But just as with the drugs, it will be necessary to test Fraenger's thesis thoroughly. This should be the task of medievalists and theologians, who must determine if the material produced by Fraenger is foolproof and the validity of his arguments can be sustained.

It would seem that Fraenger advances ample evidence for his case. According to him the triptych cannot be regarded as an altarpiece in the ordinary sense, because the study of the Scriptures has never yielded any satisfactory material for a thorough explanation of Bosch's work. Fraenger therefore turned to look for other sources. Scrutinizing various possibilities, he was struck by reports about a number of heretic cults of the middle ages and came upon the "Adamitic cult" which had adherents in Flanders, Holland and all along the Rhine. Fortunately we are well advised about these trends through a trial which took place in Brussels in 1411. Through the "Kameryk Protocol" we learn that members of a secret community called *homines intelligentiae* were accused of heresy. The papers clearly reveal the doctrines of the followers of this cult. They believed in a paradise based on gnostic-adamitic eroticism. While they admitted that members in the lower grades might sin by committing abuses, members on a higher moral level would integrate the essential moral nucleus of the doctrine which aims at restoring the androgynous status of mankind. Fraenger gives ample proof to show that this cult was more than the belief of a local group. Konrad Burdach's studies on humanism had already examined these trends and stated that possibly they were rooted in Italy. According to Fraenger, the teachings of the South Italian abbot Giacomo del Fiore served as one of

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the bases of the Adamitic doctrines and provide much substance for explaining Bosch's work.

This résumé, which must be confined to only a few of the main points of Fraenger's deductions, may make it seem that the author in compiling his evidence had no difficulty in piling one proof on another to complete his lofty construction. The opposite is the case. It was no easy task to select the necessary material from the vast masses of medieval theorems. Fraenger has done this with admirable intuition and profound knowledge. The test of his assumptions came when he had to apply his theory to the interpretation of the triptych. This examination forms the bulk of the book. It is quite impossible to give an idea of the complicated method by which Fraenger proceeds to build up his case; may it suffice to say that his hypothesis serves to give an exact interpretation of every small detail. In fact, Fraenger asserts that his theories can be proved correct only if no detail is neglected and if the solution can be demonstrated to evolve like a chemical equation.

It is unusually stimulating to follow Fraenger in his examination of the multitude of elusive topics incorporated in Bosch's work. His main conclusion is the assertion that during Bosch's lifetime the Adamites still practiced their cult and represented a major intellectual force. Bosch was one of their followers and created his triptych as a service to the heretic community to which he must have belonged. The title Fraenger suggests for Bosch's work is *The Millennium*. Based on the theories of the order, the contents of the altarpiece advocate profound ethical beliefs, represented in a way distantly related to, but not standing for, accepted Christian doctrines.

Fraenger's two studies to follow will undoubtedly contribute more material to the problem. Kurt Seligmann, the painter and expert on theories of medieval magic, is preparing an evaluation of Bosch's work. It will be of great interest to compare his results with those of Fraenger.

HANS HUTH
Art Institute of Chicago

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Ruth Wedgwood Kennedy, *The Renaissance Painter's Garden*, New York, Oxford University Press, 1948. 30 pp. + 60 plates. \$30.

This book, the outcome of two lectures given by Mrs. Kennedy to garden clubs in the Toledo Museum of Art, is essentially a luxury publication, beautiful in format, typography and quality of reproductions. Today's printing costs being what they are, a high price for the book was perhaps inevitable, but this will put it out of reach of many who would like to own it. At the same time one may ask if the content of the book is important enough to justify such a sumptuous format.

The plates, details from renaissance paintings, are delightful, and like Sir Kenneth Clark's two volumes of details from the National Gallery, London, provide an irresistible guessing game and a reminder of how much is overlooked by even the most keen-eyed observer. Mrs. Kennedy has gathered fruits and flowers that might well be the envy of St. Dorothy herself or of St. Elizabeth of Hungary whose apronful of loaves turned so opportunely into blossoms. Each full-page illustration has a few lines of comment opposite it; the whole is introduced by a brief essay on Italian renaissance gardens, the text interspersed with smaller detail illustrations. Some of these are quite astonishing, whether realistic or decorative. The essay is appreciative rather than critical, although considerable information is conveyed to the reader more or less indirectly. "Emotion recollected in tranquility" is its keynote; unfortunately the emotion tends to run away with the style, which is rather self-consciously literary. The writer's obviously genuine enthusiasm and acute nostalgia for quattrocento Italy (with which this reviewer has the keenest sympathy) emerge as raptures whose cumulative effect is perhaps a little too precious. All right-minded students of the renaissance should be nourished on Pater, but his long-cadenenced sentences can be a dangerously heady wine. Moreover, so many of Mrs. Kennedy's sentences fall into iambic pentameter or miss it by a syllable or two, that one constantly finds oneself turning paragraphs into sonnets, or at least into blank verse—diverting at first, but ultimately irritating. One would like (I hope Mrs. Kennedy will forgive the impertinence)

to turn over some of her verbal flower-beds to Bacon for pruning, or to that delectable gardenist Horace Walpole, or better still, to Reginald Bunthorne in a confidential moment of disclaiming his "languid love for lilies."

Among the plates, which are clear and attractive, are a few of the Botticelli flowers with which Yashiro excited us some years ago. My own favorite fragments include Signorelli's violets, one hanging limp over the edge of the glass tumbler (plate xv); Piero di Cosimo's stray wallflower (plate LI); and that perfect summary of medieval symbolism, the goldfinch peering into St. John's baptismal bowl among wild strawberries and a pomegranate (plate XLII), from the Albertinelli-Baccio della Porta workshop. Incidentally, has the flower behind the ear of Pontorno's Florentine beauty (plate XXII) the same meaning for her that it had for a native of Gauguin's Tahiti?

It would be interesting to know more about the relationship between the paintings and the illustrations in herbals or similar botanical treatises. Mrs. Kennedy hints at this but does not develop the subject. Some of the plants she reproduces have the flat, sharply outlined look of notebook specimens pressed and dried.

One cannot help wishing it had been possible to include reproductions, however small, of whole compositions to go with the details taken from them. Also, many would have welcomed a few bibliographical references; the general reader, to whom I take the book to be directed, is often hazy as to sources for legend and symbolism. But perhaps the scholar's lamp is out of place in a garden. Mrs. Kennedy carries her learning lightly; and I feel sure that in addition to her well-stocked mind she is blessed with a green thumb!

KATHERINE B. NEILSON
Albright Art Gallery

F. Schmid, *The Practice of Painting*, London, Faber and Faber, 1948. 125 pp., 38 plates, 64 illus. \$6.50.

The chief interest of this book lies in the author's discovery of old and hitherto neglected treatises on painting and in the description and illustrations of painters' palettes taken mostly from self-portraits. In the introduction Schmid addresses himself primarily to the artist-reader. The contemporary painter could, in fact, utilize a few bits of information contained in the book. For example, one diagram shows the building up of paint layers in the eighteenth century. The earth colors are used first. Next the brighter mineral colors are laid on sparingly and finally the lakes are applied as glazes. The book does not explain that this method makes for durability, since the more permanent colors form the foundation, and at the same time is esthetically practical, since the greatest color intensities are held in reserve for a final, forceful statement. In other words, Schmid purposely avoids the question of practical and esthetic motivations. This might lead certain artist-readers into the blind alley of reproducing, for example, the flesh-tint mixtures of traditional painters, while a knowledge and reapplication of general principles in relation to contemporary aims would, on the contrary, lead to entirely different mixtures for flesh-tints. The book should be of greater interest to art historians than to artists as a reference on painters' palettes, particularly for the school of Holbein and for the eighteenth and early nineteenth centuries.

The chapter on "The Earliest History of the Color Wheel" is characteristic of the book, containing as it does a description of an eighteenth-century book on color by Moses Harris, only one first-edition copy of which was ever printed. This copy is now in the possession of Schmid. The author's claim that Harris is an innovator in color is exaggerated. Harris neither invented the color circle nor an important color system. The color circle was invented by Newton and was known to artist writers in the seventeenth century as, for example, to Roger de Piles. While Harris' classification of colors is two-dimensional and therefore impractical, Meyer and Lambert, even before Harris, produced three-dimensional color solids which laid the foundations for modern systems such as those of Ostwald and Munsell.

GORDON BROWN
Queens College

Jacques Maroger, *The Secret Formulas and Techniques of the Masters*, New York, Studio, 1948. 194 pp., illus. \$4.50.

This book is based on the premise that the excellence of the works of the greatest masters of painting from the fifteenth through the seventeenth centuries was made possible by the use of certain fluid mediums which were the deliberate brilliant inventions of a few outstanding painters. It infers that their recipes were exclusive secrets, withheld from the mass of lesser painters, and that the secrets vanished towards the end of the seventeenth century, leaving succeeding generations of painters helpless, lacking an adequate technique to express their art or to perpetuate it on the level of Rubens and Van Eyck.

According to the author's theory, the development of art itself was largely influenced and determined by these technical developments; this opposes another widely held point of view that all human invention in techniques is the culmination of long, gradual development and that rather than acting as causes these meet and fulfil the requirements and changes of artistic or esthetic development. According to Maroger, the decadence which began with the loss of the "Rubens Secret" at the end of the seventeenth century has continued down to the present day, and its loss has produced changes even in the objectives of art. For example, he says that many modern painters have ceased to attempt the depiction of the third dimension because of the lack of these capable mediums. One of Maroger's important points is that lead-saturated oils and megilps will preserve the color effects of pigments that ordinarily would react chemically with each other and be fugitive in simple oil or resin mediums. He therefore places the blame for the impressionist movement on the loss of these early mediums, since artists guided by the principles of Chintreuil (Chevreul?) adopted a theory of color juxtaposition to avoid "inter-pigmentary contacts."

Maroger is by no means the first to publish a work of this type, although he is perhaps the first in forty years or so to use the phrase of his title without quotation marks. The history of oil paints and painting has produced a voluminous literature replete with confusion, misunderstanding and conflicting opinions. Scholars and investigators have produced volumes of great and sometimes brilliant research only to be contradicted by others of equal weight. So involved had the arguments become by the end of the nineteenth century, and the evidence so fraught with confusion and contradictory elements, that the whole business has long since ceased to be a field for fruitful research, especially in regard to specific recipes or exact reconstruction of details. At least that is my understanding, and I have no desire to reopen these old controversies.

In his preface, Maroger intimates that he realizes the impossibility of making authoritative statements on specific or exact points and stresses his endeavor to distinguish clearly between his deductions from known facts and those that are hypothetical and founded on circumstantial evidence. But he defeats and circumvents these honest intentions by presenting arguments which are as forensic as they are evidential, and by so interspersing his deductions with conjectures, legend, fiction and the errors of early writers that the reader to whom these hoary anecdotes are new cannot possibly be expected to remember the difference between the plausible and the worthless, particularly when so much of the latter is quoted. There is no intimation that all of his points have been gone over time and again and that wide divergence of opinion exists.

His arguments are supported with a most unsatisfactory selection of sources and isolated references. In a brief review there is no space to identify these defects specifically, but any serious student of the history of oil painting, who has also some slight background of paint chemistry, will reject nearly every page. As an example, Vasari the biographer, the teller of tales and perpetuator of legends of departed times, is relied upon to prove the "invention of Jan van Eyck"; when it comes to Vasari's account (also quoted) of Antonello, it is properly rejected as a fable, because of chronological difficulties. But Vasari the painter and technician, colleague and intimate of Michelangelo and other great men of his time, is ignored. Writing not as a sixteenth-century historian of events 150 years before his time in far-off Flanders, but as a craftsman presenting,

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in his purely technical chapters, the actual Italian methods of his own day, Vasari tells us exactly the way in which these artists painted in oil—and that clear statement has often been used by those whose views oppose Maroger to prove that no complex secret mediums were used habitually by the renaissance masters.

The bibliography must be severely criticized as an appendage to a book of such pretensions: it is entirely inadequate both in scope and quality, with the exception of Max Doerner's book, and this is by no means in accord with Maroger's statements. The chief source from which the whole book, including the recipes for his megilps and "black oils," has been derived is J. F. L. Mérimée's book originally published in 1830; this contains much of what Maroger has to say. The 1839 translation into English of this work was one of the widely read painters' books of its period, which was unfortunately the lowest ebb of the painter's control of rational methods and materials; it antedates all the great researches of the later nineteenth and early twentieth centuries. Because of its dependence on this document, Maroger's premises and recipes can therefore be considered typical of the very decadence he deplores rather than an authentic reconstruction of the practices of the earlier masters.

As a significant contribution to the serious literature on the subject, Maroger's book has slight value; as an introduction to a complex and many-sided field for the uninitiated it is misleading; as a practical guide upon which to base painting techniques it is opposed by most of the accepted rational or scientific principles expounded during the past hundred years.

RALPH MAYER
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PORTER SARGENT

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Richard Winstedt, ed., *Indian Art*, New York, Philosophical Library,
1948. 200 pp., 16 plates, 15 figs. \$3.75.

This work, first composed as a sort of handbook for visitors to the recent exhibition of Indian art at Burlington House, is to all intents and purposes a relatively unpretentious introduction to the subject of Indian architecture, sculpture and painting, with essays by H. G. Rawlinson, Sir John Irwin, J. V. S. Wilkinson and K. de B. Codrington.

The book does not pretend to be a scholarly treatise. It is unfortunate, however, from the point of view of a reader who selects it as an introduction to the subject that, like most such collaborative enterprises, the work suffers from the lack of collaboration between the various contributors. I mention only a few of these discrepancies: on p. 17 we are told that the stupas at Sanchi are the work of the Sunga period beginning in 185 B. C. (actually, they are not Sunga at all, but Early Andhra). And on p. 74 no dynastic date is given, but the carvings are assigned to the middle of the first century B. C.; on p. 18 "Greeks from Asia Minor" are credited with initiating the Gandhara style, and on p. 74 it is no less unequivocally stated that the influence was entirely Roman!

The historical introduction by H. G. Rawlinson is an adequate presentation of the main lines of development for the student. Sir John Irwin's chapter on sculpture varies greatly in quality: we are surprised by his failure even to suggest the possibility, accepted by many authorities, that the Maurya figures are representations of *yakshas*, and yet the account of the style of Asokan art is reasonably good; and so is the analysis of the philosophical background for the emergence of early classic sculpture remarkably lucid and convincing. The statement regarding the impossibility of establishing a chronology for Gandhara sculpture displays a blissful ignorance of recent investigations of this problem by many scholars including the reviewer; and yet the parallels, stylistic and iconographical, between Gandhara and Roman art are remarkably well presented.

The section on painting, although the author does not write very sympathetically of the early fragments, is most rewarding for the account of the rise of the later styles of art under the Rajputs and Mughals.

By far the most illuminating chapter in the book is K. de B. Codrington's account of "The Minor Arts of India." Written with penetrating understanding and appreciation of the Indian craftsman and his productions, this essay points out all too clearly the unfortunate difference in sympathy and understanding that perforce must exist between the work of the closet scholar and an authority who writes not only from book-learning but on the basis of a lifetime's experience of India and Indian ways. Particularly interesting in this chapter is Codrington's reconstruction of earlier techniques in textiles and jewelry as revealed by the representation of these products in the Ajanta wall-paintings and early sculpture. He presents the Indian crafts as a living tradition that has survived even the influence of European designs and of the industrial revolution.

BENJAMIN ROWLAND, JR.
Harvard University

Reflections on Our Age: Lectures Delivered at the Opening Session of UNESCO at the Sorbonne University, Paris, with introduction by David Hardman and foreword by Stephen Spender, New York, Columbia University, 1949. 347 pp. \$4.50.

This collection of twenty-three essays, an introduction and a foreword falls into four general categories—lectures on culture, papers on science, discussions of education and observations on the problems of UNESCO. The various items are by intellectuals in the sociological sense of the word. The topics range from "The Influence of Arab Civilisation on French Culture" (by a Frenchman) to "The Physiology of the Nervous System" by Professor Ozorio de Almeida. The papers include a rather bad-tempered one by Louis Aragon, who lays about him mightily and, among other heads, pounds that of his predecessor in the book, André Malraux. A paper on "The Efficiency of the Chinese Language" by Yuen Ren Chao is on one level of discourse; a somewhat emotional performance by Soloris

Skipis on "Greek Culture" is on quite another. It is evident that the only unity among these twenty-five items is that, as the subtitle indicates, twenty-three of them are lectures delivered at the Sorbonne at the first UNESCO conference in 1946, the two introductory pieces being explanatory of the occasion.

One's sense of the value of the collection will be a function of one's interest, and I do not propose to give out prizes to the contributors. But the volume as a whole arouses some uneasy feelings in regard to UNESCO. Three points in particular trouble me.

The first is that although the contributors bow formally before the noble international aim of the organization, most of them, however politely, end by blowing some sort of national trumpet. Indian culture, it seems, is older and wiser than any European culture, but the speaker for Greece insists that Hellas was the nursery of wisdom and of the arts; the Arabs, it appears, saved and nourished culture; and the Chinese contribution to science and technology, ignored by the provincial Westerners, was great and effective. Obviously this sort of thing can go on forever, each distinguished savant explaining that he is really contributing to the peace of the world by pointing out that other cultures are shockingly ignorant of his particular culture.

The second difficulty arises from the fact that most of these high-level contributions are unintelligible except to a small group of intellectuals scattered over the world. The ignorant billions of mankind cannot be expected to interest themselves in Hans Pettersson's story of scientific oceanic dredging, "The Submarine World," and I rather doubt whether M. Mounier's "Reflections on an Apocalyptic Age" will be intelligible to them. The introduction by Mr. Hardman rejoices in the fact that mass media fall within the purview of UNESCO. But mass media do not fall within the purview of these twenty-three speakers, none of whom makes the slightest attempt to simplify his stuff not merely for the ignorant billions but also for the intelligent businessman. It is all very, very highbrow. Is international understanding aided by stratospheric communication among the intellectuals while the ignorant billions are helpless in the hands of political propagandists? I do not know the answer to this perplexing question, but what troubles me in the volume is that nobody either states, faces or discusses what seems to be the central issue of our time.

The third difficulty is the grandiose scale of the whole enterprise. The only unity in this book is, as I say, a fortuitous one, but this sprawling, inorganic and random collection of papers, naively classified under "culture," "science" and "education" illumines the uneasiness a good many well-wishers experience when confronted by the vague and fuzzy nobility of the UNESCO program. Where plainness and simplicity should be sought if UNESCO is not to perish, the members blithely take on the international educational problem, the international cultural problem, the international psychological problem, the international scientific problem, the international this-and-that, not forgetting the rehabilitation and development of the Amazon Valley. It is perhaps cynical but it will be sobering to observe that the moment UNESCO makes any progress in developing the Amazon Valley, the intellectuals will in all probability be swept aside as economic and political interests take over—surely a sufficiently complicated problem, and yet this problem is, as it were, taken on as a sideline. Will not UNESCO accomplish more by accomplishing less? Is anything really gained by hearing M. Aragon abuse M. Malraux or by listening to a Chinese savant explain that he loves Chinese culture? If UNESCO were to drop everything else out of its sonorous title except "Education," it would still have an appalling job on its hands but might, at least, concentrate for the next ten years on health education, a matter on which there is probably less international jealousy than in other parts of the educational problem. Then, if it could show symptoms of a rational organization and practical progress, the world might entrust it with, let us say, looking into literacy around the world. As things stand, however, this collection, well intentioned though it may be, sadly illustrates the cloudy impracticality of the present UNESCO program.

HOWARD MUMFORD JONES
Harvard University

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Aaron Berkman, *Art and Space*, New York, Social Sciences Publishers, 1949. 175 pages, 38 illus., 32 plates. \$6.

That art is an interpretation of space has been made clearer than ever before by the modern movement in creative art. Both theory and history of art, however, have been very slow in drawing the conclusions from such a new approach. True enough, the development was started by the scientific and empirical approach of renaissance art. But the renaissance was so much concerned with the quantitative, i.e. measurable aspects of space that it all but forgot that art is concerned with qualities, and that even quantity must be transformed into quality before it can become an intrinsic part of a work of art. Modern art, in contrast to the renaissance, is concerned with the qualitative aspects of space.

The purpose of Berkman's book is to describe the space qualities of pre-renaissance, renaissance, baroque and modern painting. The thesis, while not new, is presented in clear language, simple enough to appeal to a broad, art-interested public. In this respect the book is a good beginning in the right direction and will be a helpful tool, particularly in college teaching.

If this reviewer takes any exception to Berkman's book it is on the basis that its scope seems to him too limited. The description of the space problems in the various periods is in the whole correct; but the reader cannot help wondering *why* these changes in the interpretation of space occurred, and why they occurred at any particular time. In short, the concordance of the essential changes in painting with the large cultural movements of which they are but one phase should not be overlooked in such a study. This is the more true as the general reader can be expected to understand more readily and to know more about the historical and cultural background of a given period than about the specific problems of its art.

But the objection of this reviewer is directed more against our present methods of research than against the author of this book. Berkman knows his material as a painter knows it, and even had he wanted to bring in the cultural background he would scarcely have found enough documented material to do so. The difficulty lies with our studies, specialized in fields and specialized in periods. Problems of the kind treated in this book are eminently important and will certainly further even detailed research in the history of art, but they can only be approached by a boldly comprehensive view that takes in not only a whole sequence of periods but also the scientific, religious, political and philosophic background. The methods of art history used today are, with few exceptions, still based on esthetic and historic theories of the nineteenth century. Only by rearranging the whole body of knowledge according to new theories will the detailed study find new direction and scope.

Berkman's book begins with an explanation of Western medieval and similar Eastern interpretations of space. By failing to recognize, or at least to mention, the way in which these space concepts came into being, he leaves the reader hanging in the air as to the progressive factors of growth and development connected with these "beginnings."

The difficulty of terminology in this field may be illustrated by two examples. On page 44 Berkman writes that "the medieval painter attempted to create forms in space. The picture no longer dealt with decorative illusion. It attempted reality, the portrayal of dimension conveying weight and volume." According to modern theory this is a complete reversal of terminology. We would now rather say that decoration is the reality of the picture while the "portrayal of dimension containing weight and volume" can be achieved only by *illusion*. Only later (page 83) does it become clear that by "reality" is meant "optical reality."

On page 118 Berkman says: "Visual perception, as defined by the new awareness of space, has resulted in an art as different from previous art forms as our century differs from the past." Theoretically, "perception" cannot change because it is dependent on static conditions of a biological nature. What changes is the mental concept, which in turn determines what selection from the multitude of possible perceptions is made. I believe that this opinion is more or less shared by Berkman; I am therefore not trying to argue his points as I understand them

from the context but am merely trying to show how blurred our terminology still is in this field.

Nor in this reviewer's opinion is the difficulty of terminology Berkman's fault. Anybody working in the same or a similar direction must cope with this obstacle which is owing to the lack of an unmistakable vocabulary applicable in the field of art theory. It therefore gives us great satisfaction to note formulations which are precise and which describe a situation in a lucid manner. One such description may be found on page 155. "The painter of the 20th century," says Berkman, "has emerged with a new symbolic language to interpret the spectacle of life as an array of dynamically related forces . . ." Another interpretation of an important point which has not been adequately expressed before may be found on page 107. Of the impressionists Berkman says that "while their use of color was revolutionary, they accepted unquestionably the conventional theories of space . . . They forgot the function of the picture plane and ignored the concept of forms acting in space . . . The result was a fragment of nature. It was left for Cézanne to design this awareness into a new spatial order."

PAUL M. LAPORTE
Macalester College

Otto G. von Simson, *Sacred Fortress: Byzantine Art and Statecraft in Ravenna*, Chicago, University of Chicago, 1948. 150 pp., 48 plates. \$10.

A caption on the dust-cover adds: "Emperor Justinian's struggle for the reconquest of the West—as reflected in the greatest surviving monuments of the golden age of Byzantine civilisation."

Professor von Simson, armed with a highly respectable knowledge of the liturgies and theological controversies of those days and familiar with their modern literature, examines the subject matter of the mosaics in San Vitale, Sant'Apollinare in Classe and Sant'Apollinare Nuovo, and of the ivory carvings adorning Maximian's throne. He brings out the imperial-sacerdotal character of the great compositions in San Vitale, dwells upon the significance of the apse mosaic at Classe as asserting the Ravennate See's newly found claims to equality with Rome and Milan in point of metropolitan dignity and relates the themes illustrated in Sant'Apollinare Nuovo to the special position between East and West that was Ravenna's, showing how Archbishop Agnellus tempered loyalty to the aging Emperor with a fine Italian sense of opportunity, keeping a weather eye out for probable shifts in the Roman direction. Absorbed as he is by the dogmatic content of these works, the author regards the "struggle for the West" as having been virtually decided by the time of Justinian's death. He notes that from then on Byzantine features in Ravenna's liturgy faded out before the Roman rite, "until, at the height of the middle ages, the last traces of her liturgical autonomy were abolished."

In this connection, without leaving the ground chosen by Professor von Simson, it may be recalled that by the "height of the middle ages," a drastic romanization of Western rites (outside Spain) enforced under Charlemagne had swept away local uses not merely in Ravenna but almost everywhere else—only Milan, and to a lesser extent Lyons, successfully defending traditions founded on grounds less political than Ravenna's.

If, however, we are not satisfied with subject matter alone but look into quality and style, we will see that Byzantium was not beaten in its attempt to win the soul of Italy. The exarchate endured for two hundred years after Justinian's death. Centuries after it had come to an end and the Eastern Empire had lost its hold on the head of the Adriatic, these territories remained, artistically, Byzantine provinces: witness the eleventh- or twelfth-century mosaics in the archiepiscopal palace at Ravenna itself and those in San Giusto at Trieste, not to speak of Venice, the Baptistery in Florence or Duccio di Buoninsegna.

On the artistic character of the works he deals with, Professor von Simson has little to contribute beyond such dicta as that the Classe apse mosaic is the "greatest exposition (of ecclesiastical authority) in art," or that the processions of martyrs in Sant'Apollinare Nuovo "rank with the masterpieces of all time": statements, by the way, with which not all lovers of

Byzantine art will agree, even apart from the facts, not mentioned by the author, that the Classe apse mosaic is today mostly painted plaster and that heavy restoration in the nave at Sant'Apollinare Nuovo is not confined to the Magi group. About the technique of mosaic, or style in general, he says nothing whatever. Were he inclined to consider these aspects of his subject, his estimate of the character and outcome of the East-West issue in Italy might be more balanced and convincing. In the "greatest surviving monuments of the golden age of Byzantine civilization," Professor von Simson includes neither Santa Sophia at Constantinople nor any of the Salonika churches, presumably because most of their early representational mosaics have perished, although enough remains there to attest artistic superiority to anything Ravenna can show. Rather than "Art and Statecraft," *Sacred Fortress* might more appropriately be subtitled "Iconography and Dogma in Ravenna."

ROYALL TYLER
Paris, France

Georges Vantongerloo, *Paintings, Sculptures, Reflections, Problems of Contemporary Art V*, New York, Wittenborn Schultz, 1948. 48 pp. + 49 plates. \$3.

Vantongerloo is the youngest of the three best-known exponents of the group *de Stijl* founded in Holland in 1917, which sought for a new plasticity with purely autonomous formal means. Theo Van Doesburg, the initiator and most active spokesman of the movement, died in 1931. Piet Mondrian died in 1944 after having been deeply influenced by the American scene during his years here as a war refugee. In the surprising sequence of the "boogie-woogie" paintings done in New York he came close to exploding his quiet, static compositions of verticals and horizontals, an esthetic principle of asymmetric balance he had worked out in a lifetime of consistent research and creative documentation that became a kind of trademark for the *Stijl* movement.

Georges Vantongerloo has been working continuously in Paris since he left the Netherlands in the early 1920's. Paris was his *maquis* for twenty years, where he could pursue his uncompromising work without being crushed, thanks to a highly developed technique of bohemian living. This work is little known in the United States compared with that of Mondrian. A series of his reflections, accompanied by a good selection of his work from 1914 to 1946, makes this book an interesting document. The reflections may, however, be a handicap for the reader approaching Vantongerloo's work for the first time. These have only an indirect relation to his presented visual work. It is up to the reader to establish connections; though he may be disturbed by the defensive character of some of Vantongerloo's statements or bog down in his mathematical reasoning, the text is stimulating and informative in many ways.

Vantongerloo's most prominent contributions were his sculptural works, which he started as early as 1917, dealing with relations of pure cubic elements in space. These early sculptures give us a clue to the significance that geometrical means had in his development. With increasing detachment from relations based on the human figure, geometrical elements become instrumental in clarifying and purifying form. It is only later, in works of the 1920's, showing greater freedom and clarity in handling cubic relations, that equations begin to figure as titles—an indication that more than compass and straight edge may have played a part in the development of his "new plasticity."

The artist speaks of the transformation of "a geometric figure into another form, equally geometrical, but for the realization of an aesthetic aim. A given primary form and its elements are the basis of the development. But in the transformation to an aesthetic aim, the primary forms and their elements cease to be visible." The emphasis is on plasticity, the esthetic effect. Since 1937 the static character of his compositions has been replaced by sweeping curves of elaborate delicacy and elegance in his paintings, and by curved spatial motion expressed with wire in his sculptures. A dynamic principle has been accepted.

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Louis Réau, *Histoire de la Peinture au Moyen Age: La Miniature*, Melun, Librairie d'Argences, 1946. 260 pp., 96 plates, 8 in color. \$10.50.

A well-illustrated, general history of illuminated manuscripts should fill a long-felt need. M. Réau's project is more ambitious in scope than any attempted by other scholars; it not only deals with western manuscripts from the fifth to the sixteenth century but also includes a brief chapter on Islamic illumination.

Apart from the Islamic section the book is copiously illustrated. Its more than a hundred illustrations are, on the whole, well chosen, if not too well reproduced. The lithographic process used for the color plates is even less successful, although conveying a better idea of the original than do the black and white prints.

The text, apart from the useful summary on materials and methods in the medieval ateliers, will rightly encounter a great deal of criticism. M. Réau in his title as well as in his introduction promises a history of manuscripts, but he does not fulfil this task. He is interested neither in the style of manuscripts nor in the reason for their style. The result is that the reader at no time is made to see the unique qualities of a period, nor is he offered any assistance towards understanding the development.

M. Réau's text enumerates and describes, mainly iconographically, his selection of manuscripts. While this practice sometimes sheds interesting light on the iconographic richness, at other times it has no point in a general history. Problematic manuscripts are assigned dates without any explanation. The famous *Joshua Roll* is dated in the fifth century, the *Paris Psalter* in the tenth century, in a manner which gives the impression that these attributions are undisputed and unanimous. In spite of the long bibliography which follows each chapter, he disregards important theories.

The author's esthetic judgment of his chosen material is rather startling. He disapproves of faulty proportions and deplores ignorance of modeling. The jewels of medieval art are called mediocre and weak (the *Ingeborg Psalter*, the *St. Albans Psalter*, the *Bible moralisée*). This lack of esthetic and stylistic comprehension is coupled with a fervent but disproportionate admiration of France. He correctly emphasizes that Carolingian art, as a cultural unit, cannot be divided into French and German territory; however, he praises the school of Tours as the finest (being French) and negates the importance of any center situated in what is today Germany. Thus the important Palatine school in Aix-la-Chapelle is excluded not only from discussion but even from reproduction. For the same reason the author voices indignation at the mere suggestion that a French school of illumination could have absorbed foreign influences.

M. Réau's interest increases with the gothic period, partly owing to the pre-eminence of France during that period and partly to the increasing naturalism, both very pleasing to the author. His explanation for the naturalism (the only phenomenon that is explained) is unique as far as I know. It is due to the competition of the laymen now employed: in order

to obtain commissions, the lay-illuminator had to offer something new and hit on the idea of imitating nature instead of Byzantine manuscripts. This results, for example, in light-bathed landscapes. Thus late gothic naturalism is explained in terms of business competition, not in terms of development or philosophy. M. Réau's full approval is finally given to the manuscripts of the late fifteenth and early sixteenth centuries, when illumination, no longer creative, had become imitative of panel painting.

It should be repeated that the value of the book consists entirely in the copious illustrations collected in one volume. The fact that the text does not refer to the plate numbers does not matter in this case. The illustrations alone tell the beautiful history of book illumination.

FRANCES GODWIN
Queens College

Latest Books Received

- Amberg, George, *BALLET: THE EMERGENCE OF AN AMERICAN ART*, New York, New American Library of World Literature (Mentor Books), 1949. Reprint. xiv + 224 pp., 21 photos. \$35.
- Basadre, Jorge, *LA BIBLIOTECA NACIONAL DE LIMA 1943-1945* (Ediciones de la Biblioteca Nacional III), Lima, 1945. 64 pp.
- Blanshard, Frances Bradshaw, *RETREAT FROM LIKENESS IN THE THEORY OF PAINTING*, New York, Columbia University, 1949. Revised edition. xii + 178 pp., 8 plates, 5 in color. \$3.50.
- Bradshaw, Percy V., *THE MAGIC OF LINE: A STUDY OF DRAWING THROUGH THE AGES*, New York, Studio, 1949. 112 pp., illus. \$4.
- Bridenbaugh, Carl, *PETER HARRISON: FIRST AMERICAN ARCHITECT*, Chapel Hill, University of North Carolina, 1949. xvi + 195 pp., 41 plates. \$6.50.
- Brod, Fritz, *DECORATIVE DESIGN*, New York, Pitman, 1949. 64 pp., illus. \$1.
- Browns, Lillian, *DEGAS DANCERS*, New York, Studio, 1949. 435 pp., 256 plates, 12 color plates. \$25.
- Cannon, N. L., *PATTERN AND DESIGN*, New York, Pitman, 1949. 160 pp., 189 illus., 12 color plates. \$6.
- CATALOGUE OF PAINTINGS AND DRAWINGS IN WATER COLOR, Museum of Fine Arts, Boston, 1949. 310 pp., 679 illus. \$4.50.
- Cursiter, Stanley, *SCOTTISH ART: TO THE CLOSE OF THE NINETEENTH CENTURY*, New York, Chanticleer, 1949. 135 pp., 64 plates, 16 in color. \$5.
- Doerner, Max, *THE MATERIALS OF THE ARTIST AND THEIR USE IN PAINTING. WITH NOTES ON THE TECHNIQUES OF THE MASTERS*, translated by Eugen Neuhaus, New York, Harcourt, Brace, 1949. 435 pp., 8 illus. Revised edition. \$4.50.
- Fiedler, Conrad, *ON JUDGING WORKS OF VISUAL ART*, translated by Henry Schaefer-Sommern and Fulmer Mood, with introduction by Henry Schaefer-Sommern, Berkeley, University of California, 1949. 76 pp. \$2.
- GAUGUIN; LAUTREC; MANET; PICASSO, New York, Hyperion (Crown), 1949. Each 48 pp., illus. in halftone and color. Each \$59.
- Hartley, Paul, *HOW TO PAINT*, New York, Harper, 1949. 128 pp., illus. \$3.
- Hoffmann, Edith, *KOKOSCHKA, HIS LIFE AND WORK*, with two essays by Oskar Kokoschka and foreword by Herbert Read, Boston, The Boston Book and Art Shop, 1949. 367 pp., 97 illus., 5 color plates. \$6.50.
- Hudnut, Joseph, *ARCHITECTURE AND THE SPIRIT OF MAN*, Cambridge, Harvard University, 1949. 301 pp. \$4.50.
- Humphrey, Martha Burnham, *AN EYE FOR MUSIC*, Boston, H. M. Teich, 1949. 108 pp., illus. with drawings by the author. \$3.50.

- INTERNATIONAL FOSTER ANNUAL, '48-'49, edited by W. H. Allner, New York, Pitman, 1949. 178 pp., 479 plates. \$8.50.
- Jicha, Joseph W., *WATERCOLORS*, Toledo, Libby-Owens-Ford Co., 1949. A portfolio of 10 watercolors, 30 pp., with introduction by Blake-More Godwin.
- Kaminski, Edward B., *HOW TO DRAW: A LOGICAL APPROACH*, New York, McGraw-Hill, 1949. 90 pp., 137 illus. \$3.20.
- Kocher, A. Lawrence and Howard Dearstyne, *COLONIAL WILLIAMSBURG: ITS BUILDINGS AND GARDENS: A STUDY OF VIRGINIA'S RESTORED CAPITAL*, Williamsburg, Colonial Williamsburg, Inc., 1949. vii + 104 pp., illus. \$2.75.
- Littlejohns, J., *THE ART FOR ALL WATER COLOUR SERIES: FRUIT*, New York, Pitman, 1949. 24 pp., 20 color plates, 10 black-and-white illus. \$1.50.
- Newton, Eric, *AN INTRODUCTION TO EUROPEAN PAINTING*, New York, Longmans, Green, 1949. 221 pp., 52 illus. \$2.50.
- PIERO DELLA FRANCESCA, *FRESCOS*, with introduction by Roberto Longhi, New York, Oxford University (Iris), 1949. 22 pp. text, 14 color plates. \$6.50.
- Price, Matlack, *ADVERTISING AND EDITORIAL LAYOUT*, New York, McGraw-Hill, 1949. 359 pp., illus. \$6.
- Robb, David M. and J. J. Garrison, *ART IN THE WESTERN WORLD*, New York, Harper, 1949. Revised edition. xxi + 1045 pp., 646 plates, frontispiece in color. \$6.50.
- Ruhemann, H., *ARTIST AND CRAFTSMAN: CONTRAST, SIMILARITY, INFLUENCE*, New York, Chanticleer, 1949. 79 pp., 68 plates, 8 in color. \$3.
- Sirén, Osvald, *GARDENS OF CHINA*, New York, Ronald Press, 1949. xiv + 141 pp., diagrams, 208 plates, 11 color plates. \$30.
- Skilton, John D., Jr., *DÉFENSE DE L'ART EUROPEEN*, Jacqueline de Gromard, translator, Paris, Editions Internationales, 1948. 100 pp., illus. \$5 (proceeds for the benefit of The Plougastel Calvaire Restoration Fund, New York).
- Slobodkin, Louis, *SCULPTURE: PRINCIPLES AND PRACTICE*, Cleveland, World, 1949. 255 pp., 204 figs., 49 plates. \$5.95.
- Soby, James Thrall, and Alfred H. Barr, Jr., *TWENTIETH-CENTURY ITALIAN ART*, New York, Museum of Modern Art, 1949. 144 pp., 143 plates, 5 in color. \$3.75.
- Swetzoff, Seymour, *DRAWINGS*, Boston, Wheel Editions, 1949. vii pp. + 8 drawings in facsimile. \$3.
- Tauo, Alberto, ed., *ANUARIO BIBLIOGRAFICO PERUANO DE 1945* (Ediciones de la Biblioteca Nacional IV), Lima, 1946. 300 pp.
- THREE MYSTICS: EL GRECO, ST. JOHN OF THE CROSS, ST. TERESA OF AVILA, edited by Father Bruno De J. M., O.D.C., New York, Sheed and Ward, 1949. 187 pp., illus. \$7.50.
- Tietze, Hans, *GENUINE AND FALSE: IMITATIONS, COPIES, FORGERIES*, New York, Chanticleer, 1949. 80 pp., 68 plates, 8 in color. \$3.
- Wace, Alan J. B., *MYCENAE: AN ARCHAEOLOGICAL HISTORY AND GUIDE*, Princeton, Princeton University, 1949. xviii + 150 pp., 110 plates (including maps and plans). \$15.
- Wight, Frederick S., *MILESTONES OF AMERICAN PAINTING IN OUR CENTURY*, New York, Chanticleer, 1949. 135 pp., 50 plates, 12 in color. \$5.
- Wilenski, Robert H., *MODERN FRENCH PAINTERS*, New York, Harcourt, Brace, 1949. Revised edition. 424 pp., 8 color plates, 133 black-and-white illus. \$12.
- Wittlin, Alma S., *THE MUSEUM: ITS HISTORY AND ITS TASKS IN EDUCATION*, International Library of Sociology and Social Reconstruction, London, Routledge & Kegan, 1949. 297 pp., 18 figs., 24 plates. 25s.
- Woodall, Mary, *THOMAS GAINSBOROUGH: HIS LIFE AND WORK* (British Painters Series), New York, Chanticleer, 1949. 128 pp., 51 plates, 4 in color. \$4.50.

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November Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

ABLETENE, TEX. Museum of Fine Arts, Nov. 9-30: Mod. Jewelry Under Fifty Dollars (AFA).

ALBANY, N. Y. Albany Institute of History and Art, Nov. 2-13: Mark Vukotic, One-Man Show. Nov. 2-27: Ann. Members Show. Albany Artists Group, Nov. 15-27: R. Emmett Owen, One-Man Show.

ALBION, MICH. Albion College, to Nov. 20: Expressionist Pigs and Prints, Explaining Abstract Art. Albion Camera Club.

AMHERST, MASS. University of Massachusetts, Nov. 1-22: Wools by Dong Kingman.

ANDOVER, MASS. Addison Gallery of American Art, Nov. 1-25: Old Master Drawings (AFA).

ANN ARBOR, MICH. Museum of Art, University of Michigan, Nov. 7-27: Contemp. Amer. Pig.

ATHENS, GA. Georgia Museum of Fine Arts, University of Georgia, to Nov. 9: Dept. of Art Faculty Exhib. Nov. 11-27: Lamar Dodd.

ATHENS, OHIO. Ohio University Gallery, Nov. 1-27: 22 Painters of Western Hemisphere (IBR).

ATLANTA, GA. High Museum of Art, Nov. 1-15: Work Done by Robert S. Rogers, D.D. of High Museum School of Art and William Hendrix, Jr. Nov. 16-30: Prints from Metropolitan Camera Club.

AUBURN, N. Y. Cayuga Museum of History and Art, Nov. 1-29: Walter Sacks, One-Man Show. Sweden Today. Ann. Holiday Show.

AUGUSTA, GA. Art Club, Gertrude Herbert Institute of Art, Nov. 6-27: Drawings from the 1919 Whitney Ann. (AFA).

BALTIMORE, MD. Maryland Institute, to Nov. 5: Ladies' Home Journal Art Show. Nov. 13-27: Chaucer Club Members Exhib.

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BATON ROUGE, LA. Louisiana Art Commission, Nov. 1-15: High School Competition of Crayon Drawings, Exhib. of Pigs, Drawings, Textiles, Sculpt. and Ceramics from La. State Univ. Fine Arts Dept. Nov. 16-24: 4: Pigs from Members 4-er. Artists Professional League. Louisiana State University, Allen Hall, Nov. 9-10: Guatemala (AFA).

BELOIT, WIS. Beloit College, Nov. 6-27: Training Designers (AFA).

BENNINGTON, VT. Bennington Historical Museum and Gallery, to Nov. 15: Colver Coll. of Old Masters.

BETHLEHEM, PA. Lehigh University Art Gallery, Nov. 1-20: Ann. Fall Show. Lehigh Art Alliance.

BINGHAMTON, N. Y. Museum of Fine Arts, Public Library, Nov. 1-30: Designs by Simon Lisom.

BIRMINGHAM, ALA. Public Library Art Gallery, Nov. 1-25: Doel Reed Prints. Nov. 1-30: Permanent Coll. Randolph Macon College.

BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, to Nov. 21: New Directions in Intaglio. Drawings by Francis de Erdelyi. Nov. 22-29: 15: Student Exhib. and Sale.

BLOOMINGTON, ILL. Illinois Wesleyan University, Art Dept., Nov. 6-20: 10th Ann. Purchase Show of Old Pigs.

BOSTON, MASS. Guild of Boston Artists, Nov. 7-19: Pigs by John F. Enser. Nov. 21-Dec. 3: Wools by Polly Nordell.

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BOWLING GREEN, OHIO. Art Workshop, Bowling Green State University, Nov. 6-27: Max Beckmann Pigs (AFA).

BROOKLYN, N. Y. Brooklyn Museum, to Nov. 27: Prints and Drawings by Max Beckmann. To Dec. 8: Two Centuries of French Fashion. Nov. 2-Jan. 8: Amer. Folk Sculpt.

BUFFALO, N. Y. Albright Art Gallery, to Nov. 23: Pateran, Nov. 4-27: Mod. Wallpaper (AFA).

BYRAM, CONN. The New Lebanon Branch, Greenwich Library, to Nov. 1: Oils by Lucie Wallace, Nov. 6-30: Ann. Exhib. of Oils and Wools by Members of the Byram Art Soc.

CAMBRIDGE, MASS. Fogg Museum of Art, to Dec. 15: Master Drawings from Fogg Coll. To Nov. 30: European Pigs of the 16th, 17th and 18th Cen. Contemp. Amer. Graphic Art.

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Museum of Northern Arizona, Flagstaff, Arizona.

UNIVERSITY OF NORTH CAROLINA LIBRARY, NOV. 12-DEC. 3: FIFTY BOOKS OF THE YEAR, 1919 (AIGAI).

CHATTANOOGA, TENN. Art Association, University of Chattanooga Auditorium, Nov. 1-22: 25 Pigs from the Whitney Mus. of Amer. Art (AFA).

CHICAGO, ILL. Art Institute of Chicago, to Nov. 20: Prints by Paul Gauguin, Marc Chagall; Illustrations for Gogol's Dead Souls. Nov. 2-21: 17th Ann. Exhib. by Art Directors Club of Chicago. Nov. 25-Indel.: Atelier 17.

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HONOLULU, HAWAII. Honolulu Academy of Arts, Nov. 1-27: Ann. Exhib. of Honolulu Printmakers. Nov. 3-Dec. 4: Retrospective Exhib. of the Work of Madge Tennent. Currier and Ives Prints.

HOUSTON, TEX. Museum of Fine Arts of Houston, Nov. 6-20: Textiles, Pigs by Henrietta Hoopes, Lohmeyer Glass. Pigs by Winslow Homer and Eastman Johnson.

INDIANAPOLIS, IND. Art Association of Indianapolis, John Herron Art Institute, to Nov. 13: Prints and Drawings. Embroideries from the Balkans.

JACKSONVILLE, ILL. David Strawn Art Gallery, Nov. 9-30: L. Moholy Nagy Mem. Exhib. (AFA).

KANSAS CITY, MO. William Rockhill Nelson Gallery of Art, Nov. 1-22: French Provincial Ex Votos (AFA). Nov. 6-27: Drawings by Rico Lebrun (AFA).

LAGUNA BEACH, CALIF. Laguna Beach Art Association, to Nov. 27: Members Autumn Exhib.

LAWRENCE, KANS. Museum of Art, University of Kansas, Nov. 1-30: Pigs and Drawings by Eakins, Lohmeyer Glass.

LINCOLN, NEBR. University of Nebraska, Art Galleries, Nov. 1-15: 13th Ann. Nebr. All State Show. Lincoln Artists Guild, Nov. 20-Dec. 11: Pigs by Murray Turnbull.

LONDON, ONTARIO. Public Library and Art Museum, Nov. 8-29: 20th Cen. Wools, Amer. and Foreign (AFA).

LOS ANGELES, CALIF. James Fergusen Gallery, to Nov. 11: Grandma Moses and Bombas. Nov. 13-Dec. 31: Christmas Exhib.

LOUISVILLE, KY. Speed Memorial Museum, to Nov. 14: Mod. Church Art (MOMA). Nov. 23-Dec. 15: Pigs by French Children (MOMA). Nov. 23-Dec. 14: The Exact Instant (MOMA).

MADISON, WIS. Wisconsin Union Art Gallery, Nov. 3-Dec. 4: 15th Ann. Wis. Salon of Art.

MANCHESTER, N. H. Currier Gallery of Art, to Nov. 6: Monet and the Beginnings of Impressionism. Nov. 6-27: Folk Arts of the South Amer. Highlands.

MANSFIELD, OHIO. Mansfield Museum, Nov. 1-Dec. 1: 15th Ann. Show.

MEMPHIS, TENN. Brooks Memorial Art Gallery, Nov. 1-27: House of Tomorrow. Calif. Drawings. Nov. 6-27: Nat'l Ceramic Exhib.

MIAMI BEACH, FLA. Tacker Galleries, Nov. 8-29: 25 Amer. Wools (AFA).

MILWAUKEE, WIS. Milwaukee Art Institute, Nov. 4-Dec. 1: 10 Centuries of Christian Art. Sculpt. by Rudy Jergat. Nov. 9-30: Book Jackets (AFA).

MINNEAPOLIS, MINN. Minneapolis Institute of Art, to Dec. 1: Five Centuries of Great Prints. Nov. 1-Dec. 12: Masterpieces of Sculpt.

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Grand Central, 15 Vanderbilt Ave., Nov. 1-12: Pigs by Lynn Euvonne Hunt. W'cols. Nov. 8-19: David Lax. To Nov. 10: 27th Ann. "Founders Exhib." Nov. 15-26: W'cols by Gordon Grant. To Nov. 12: Recent Pigs by Jacques Marquet. *Grolier Club*, 47 E. 60, to Dec. 1: The Work of Anthony Trollope. *Sidney Janis*, 15 E. 57, to Nov. 12: Pigs by Piet Mondrian, 1940-44. *Kenney*, 785 Fifth Ave., Nov. 1-30: Lithographs of the Life, Manners and Customs of the Southwest Indians by Ira Moscovitz. *Kootz*, 600 Madison Ave., to Nov. 13: New Pigs by Hans Hofmann. *Kraushaar*, 32 E. 57, to Nov. 19: Gouaches by Wm. Kienbusch. Nov. 21-Dec. 10: Pigs by Whitney Hoyt. *Laurel*, 108 E. 57, to Nov. 12: Andre Racz. Nov. 14-30: A. S. Baylinson. *Joseph Layher*, 112 E. 57, Nov. 1-19: Recent Oils by Revington Arthur. Nov. 21-Dec. 17: Drawings and Prints. *Macbeth*, 11 E. 57, to Nov. 19: W'cols by Henry Ganser. Nov. 21-Dec. 10: Oils and Gouaches by Charles Schucker. *Metropolitan Museum of Art*, 5th Ave. at 82, Nov. 1-Indef.: Mediaeval Indian Sculpt. To Jan. 15: Vincent Van Gogh: Pigs and Drawgs. Nov. 1-Indef.: Mex. Prints Since 1700. Nov. 1-Indef.: French Silver. Goldsmith's Work and Other Examples of European Decorative Art from Catherine D. Wentworth Coll. *Midtown*, 605 Madison Ave., to Nov. 19: Recent Pigs by Gladys Rockmore Davis. Nov. 22-Dec. 17: Pigs by Paul Cadmus. *Mitch*, 55 E. 57, Nov. 1-30: Early and Contemp. Amer. Pigs and W'cols. *Museum of the City of New York*, 5th Ave. and 103, to Nov. 30: A Hospital Bed—The Growth of Hospitals in N.Y.C. Theatre Caricatures, Cartoons and Impressions. Nov. 30-Indef.: N.Y. a Half Cen. Ago as Photographed by Byron. *Museum of Modern Art*, 11 W. 53, to Dec. 4: Mod. Art in Your Life. *Museum of Non-Objective Painting*, 1071 Fifth Ave., to Nov. 30: Group Show of Creative Pigs. *National Academy of Design*, 1083 Fifth Ave., Nov. 11-Dec. 11: Nat'l Academy of Design 124th Ann. *National Serigraph Society*, 38 E. 57, to Nov. 12: Leonard Frylak. One-Man Show. Nov. 14-Jan. 7: Serigraphs for Christmas. *New School for Social Research*, 66 W. 12, to Nov. 4: Sculpt. and Drawg by Miguel Sopo. *New York Historical Society*, 170 Central Park West, to Nov. 13: Book Plates. To Dec. 24: Calif. Gold Rush. Nov. 1-Jan. 8: Garson Historical Menu Coll. *New York Public Library*, 407 Fifth Ave., to Nov. 12: Contemp. Ukrainian Book Art. To Nov. 26: Roger Lacourciere. To Dec. 31: Chopin, 100th Anniversary of the Great Composer's Death. Nov. 1-Indef.: Edgar Allan Poe. An Exhib. in Commemoration of His Death. *Betty Parsons*, 15 E. 57, to Nov. 19: Marie Menken. Ad Reinhardt. *Passedoit*, 121 E. 57, to Nov. 5: Retrospective Exhib. of Pigs by Albert Gleizes. Nov. 8-Dec. 3: Pigs by Francis Rose. *Peridot*, 6 E. 12, to Nov. 26: Pigs by Weldon Kees. Nov. 26-Dec. 31: Group Show. *Perls*, 32 E. 58, to Nov. 26: Rouault Pigs. Nov. 28-Dec. 31: 13th Ann. Holiday Show "For the Young Collector." *Perspectives*, 34 E. 51, to Nov. 13: Fautrier, Mathieu, Michaux, Ubae, Wols—Artists of the Gallery René Drouin. Paris. *Rabinovitch Photography Workshop*, 40 W. 56, Nov. 1-30: New Photos by I Group.

Rosenberg, 16 E. 57, to Nov. 12: Braque, Matisse and Picasso. Nov. 14-Dec. 10: Recent Small Gouaches by Max Weber. *Bertha Schaefer*, 32 E. 57, to Nov. 5: Recent Pigs by Will Barnett. Nov. 7-26: Prints. Pottery—a Group Show. Nov. 28-Dec. 23: Pigs by Alfred H. Maurer. *Sculptors Gallery, Clay Club Sculpture Center*, 4 W. 8, to Nov. 26: Sculpt. by Leo Amiano. *Jacques Seligman*, 5 E. 57, to Nov. 26: Pigs by Cleve Gray. E. and A. Silberman, 32 E. 57, Nov. 1-30: Religious Pigs of the 16th Cen. *Van Diemen-Lillienfeld*, 21 E. 57, Nov. 2-15: New Pigs by Frederick Frank. *Felty*, 294 Lexington Ave., Nov. 7-30: Drawgs by Hector Xavier. *Whitney Museum of Art*, 10 W. 8, Nov. 5-Dec. 11: Alfred Maurer. *Willard*, 32 E. 57, Nov. 1-30: New Pigs by Mark Tobey. *NORFOLK, VA. Norfolk Museum of Arts and Sciences*, Nov. 6-27: 19th and 20th Cen. Portraits from Norfolk Homes. Norfolk Soc. of Arts Fall Exhib. Nov. 13-Dec. 4: Enamels by Edward Winter. Emelie Krize, One-Man Show. *NORMAN, OKLA. University of Oklahoma, Museum of Art*, Nov. 1-15: Oils by Charles Hudson. W'cols by Leslie Powell. Pigs by Faculty, School of Art, Univ. of Mo. Nov. 15-30: Sculpt. and Pigs by Darold Swineford and Emerson. *NORTHAMPTON, MASS. Smith College Museum of Art*, to Nov. 3: Ten Women Who Paint. *NORWICH, CONN. Slater Memorial Museum*, Nov. 6-27: The Ring and the Glove (AFA). *OAKLAND, CALIF. Oakland Art Gallery*, to Nov. 6: 17th Ann. Exhib. of W'cols, Pastels, Drawgs and Prints. Nov. 13-Dec. 4: Pen Women. *OVERLIN, OHIO. Allen Memorial Art Museum*, Nov. 1-21: From Daumier to Matisse. *OKLAHOMA CITY, OKLA. Oklahoma Art Center*, to Nov. 6: Sculpt. by Lawrence Tenney Stevens. Portraits by Claude Montgomery. Faculty Exhib. *OMAHA, NEBR. Society of Liberal Arts, Joslyn Memorial*, to Nov. 27: Know Your Museum. Stained Glass Windows. *OXFORD, MISS. Mary Bue Museum*, to Nov. 30: North Miss. Artists' Exhib. *PASADENA, CALIF. Pasadena Public Library*, Nov. 4-27: Art Books from Switzerland (AFA). *PHILADELPHIA, PA. Art Alliance*, to Nov. 6: Oils, Gouaches and Drawgs by Mitchell Siporin and Ruth Gikow. To Nov. 27: Prints by Daniel Garber. Nov. 1-28: Photos, Drawgs and Models of Amer. War Memorials. Nov. 1-Dec. 31: Christmas. Crafts Exhib. Nov. 4-30: Pigs by Charles F. Ellis. Nov. 8-Dec. 4: Illustrations by Eric Woodcut and Print Group. *Contemporary Art Association*, to Nov. 16: W'cols. Nov. 24-Dec. 14: Decorative Arts. *Georges de Broux*, Nov. 1-30: Recent Pigs by Duly, Jannot, Oudot, Pignon and Rohrer. *Pennsylvania Academy of Fine Arts*, to Nov. 13: Oil Pigs by Martin Jackson. To Dec. 4: 47th Ann. W'col and Print and 48th Ann. Miniatures Exhib. Nov. 15-Dec. 4: Original Designs for Fabrics by June Groff. *Philadelphia Museum of Art*, to Nov. 28: Faces and Fashions. To Dec. 3: Ming Blue and White Porcelain. *Print Club*, to Nov. 8: Prints by Morris Blackburn. Nov. 14-Dec. 2: Invitation Show of Prints and Drawgs. *PITTSBURGH, PA. Carnegie Institute*, to Dec. 11: Pigs in the U.S., 1949. To Dec. 31: Current Amer. Prints, 1949. *University of Pittsburgh*, Nov. 4-27: Hayter's Five Personages (AFA). *PITTSBURGH, N. J. James R. Marsh Gallery*, Permanent: Early Amer. and European Metal Work. *PORTLAND, ME. Surtat Memorial Art Museum*, to Nov. 27: W'cols by the Portland W'col Club. *Portland Art Museum*, to Nov. 13: A. R. Martinez. To Nov. 20: Davis, Kunisoshi, Watkins Exhib. To Nov. 27: Millie Rogers Jewelry. Nov. 4-27: Picasso Lithographs (AFA). Nov. 14-Dec. 4: Yeffe Kimball. *PROVIDENCE, R. I. Providence Art Club*, Nov. 1-13: 71st Ann. Exhib. Nov. 15-27: Herbert A. and Gladys Wilkins Murphy. *Rhode Island School of Design Museum*, Nov. 6-Dec. 11: Materials and Techniques. Nov. 15-Jan. 2: Recent Accessions of the Print Room. *READING, PA. Public Museum and Art Gallery*, to Nov. 27: 21st Ann. Regional Exhib. of Pig. *RICHMOND, IND. Art Association of Richmond*, to Nov. 28: 51st Ann. Exhib. of Pigs by Richmond Painters. *RICHMOND, VA. Virginia Museum of Fine Arts*, to Dec. 12: Calder and Sculpt. Today. Nov. 4-28: Illustrating Children's Books Today.

ROCHESTER, N. Y. Memorial Art Gallery, Nov. 1-22: Romantic Realism in 19th Cen. Amer. Pig (AFA). Nov. 4-27: Social Life in the 1800's. Oils and W'cols by Lamar Dodd. Brooklyn Mus. Exhib. of Amer. Pigs. *Public Library*, Nov. 1-30: Pigs by the Patteran Soc., Buffalo, Nov. 8-29: Children's Books of Yesterday (AFA). *ROCKLAND, ME. William A. Farnsworth Library and Art Museum*, to Nov. 10: Printing Processes. To Nov. 20: Graphic Work by George Walter. *SACRAMENTO, CALIF. California State Library*, Nov. 1-30: Nat'l Assn. of Women Artists. *ST. LOUIS, MO. City Art Museum*, to Nov. 14: Mississippi Panorama. Nov. 1-Dec. 4: Klee Exhibition. Nov. 1-Indef.: 4 Centuries of French Printmaking. *SAN ANTONIO, TEX. Witte Memorial Museum*, to Nov. 8: Contemp. Amer. Pigs Lent by Mr. and Mrs. Martin Lowenthal. *Scalamandre Textiles*. *SAN DIEGO, CALIF. Fine Arts Gallery*, Nov. 1-30: San Diego County Art Teachers Assn. Exhib. San Diego Stamp Club Exhib. Selected Contemp. Amer. Pigs. *SAN FRANCISCO, CALIF. San Francisco Museum of Art*, to Nov. 6: 14th Ann. W'col Exhib. of the San Francisco Art Assn. To Nov. 18: Bay Region Rental Gallery of Pigs and Sculpt. Nov. 2-27: Contemp. Portraits. Nov. 4-27: 3rd Nat'l Print Exhib. of the Brooklyn Mus. (AFA). Nov. 4-Dec. 11: Decorative Arts Competition. Nov. 12-Dec. 4: 2nd Ann. Exhib. of Advertising Art. *SAN JOSE, CALIF. Rosicrucian Egyptian Museum*, Nov. 8-29: Contemp. Chinese Pigs (AFA). *SANTA BARBARA, CALIF. Santa Barbara Museum of Art*, Nov. 1-15: Ceramics by Beatrice Wood. Pigs by Marcel Guy Igmon. Drawgs by Archipenko. Pigs by Carl Oscar Borg. *SANTA FE, N. M. Museum of New Mexico*, Nov. 1-21: Artists Invitation Show. N. M. Artists Traveling Exhib. to N. M. Communities. *SCRANTON, PA. Everhart Museum of Natural Science and Art*, Nov. 1-Indef.: Americana. Nov. 1-30: Fact and Fantasy. *SEATTLE, WASH. Henry Gallery, University of Washington*, Nov. 1-30: Photographing Science (LIFE Mag.). Hogarth Engravs. *Seattle Art Mus.*, to Nov. 6: 35th Ann. Exhib. Nov. 10-Dec. 4: Pigs by John Skolle. Japanese Prints and Folk Art. *SIoux CITY, IOWA. Sioux City Art Center*, Nov. 10-Dec. 5: 5th Ann. Iowa W'col Show. *SOUTH HADLEY, MASS. Mt. Holyoke College*, Nov. 8-29: Contemp. Drawgs (AFA). *SPRINGFIELD, ILL. Illinois State Museum*, to Nov. 27: Pigs from the Mus. Permanent Coll. Nov. 1-29: Wood Sculpt. by John Rood. *SPRINGFIELD, MASS. George Walter Vincent Smith Art Gallery*, to Nov. 6: Mod. Amer. Pig. Nov. 20-Dec. 7: Springfield Art League Non-Jury Show. *Springfield Museum of Fine Arts*, Nov. 1-30: Wallace Coll. of Etchgs. *STATE COLLEGE, PA. College Art Gallery, Pennsylvania State College*, to Nov. 7: Picasso "Antipolis." *STATEN ISLAND, N. Y. Staten Island Museum*, to Nov. 30: Ann. Members' Exhib.

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SYRACUSE, N. Y. Syracuse Museum of Fine Arts, to Dec. 4: 14th Nat'l Ceramic Exhib. 1st Nat'l Dinnerware Design Exhib.

TACOMA, WASH. Tacoma Art Association, to Nov. 6: Upjohn Coll. of Pigs. Nov. 9-Dec. 2: Northwest Ann. of Oils, W'cols and Sculpt.

TOPEKA, KANS. Mulvane Art Museum, Washburn Municipal University, to Nov. 12: 30 Americans, 1700-1900.

TRENTON, N. J. Stuyvesant Shop, to Dec. 14: George Washington—Edward Hicks Mem. Exhib.

TULSA, OKLA. Philbrook Art Center, to Dec. 4: 10th Anniversary Exhib. Philbrook Acquisitions.

TUSKEGEE INSTITUTE. ALA. Hollis Burke Frissell Library, Nov. 1-22: Fifty Books of the Year, 1949 (AIGA).

UNIVERSITY, ALA. University of Alabama, Art Dept., Nov. 6-26: Cuban W'cols (AFA). Nov. 1-30: Holbrook Coll. from Georgia Mus.

URBANA, ILL. University of Illinois, to Nov. 13: Ann. Exhib. of Work by Faculty of Univ. of Ill.

UTICA, N. Y. Munson-Williams-Proctor Institute, to Nov. 16: Design in Nature (AFA). Nov. 6-27: Amer. W'cols. Prints by Members of Print Club. Art Work of Palestinian Children, John Trumbull in Northern N. Y.

WASHINGTON, D. C. Corcoran Gallery of Art, to Dec. 11: Men in Amer. Design, Nov. 19-Dec. 18: 4th Ann. Exhib. of Work by Artists of Washington.

HOWARD UNIVERSITY GALLERY, Nov. 1-22: Contemp. Amer. Pigs. Library of Congress, Nov. 12-Jan. 1: 1950 Calif. Centennial of Gold Rush Exhib.

NATIONAL Gallery of Art, Nov. 15-Indel.: Exhib. of Coll. from the Kunsthistorisches Mus., Vienna.

White Gallery, Nov. 7-30: Recent Pigs by Robert E. Gates.

WELLESLEY, MASS. Wellesley College Art Museum, to Nov. 20: Masters of Amer. W'col. Nov. 1-15: Egypt (LIFE Mag.). Nov. 24-Dec. 15: Three Mod. Styles.

WICHITA, KANS. Wichita Art Association, to Nov. 30: Progressive Architecture, Nov. 1-30: 17th Cen. Dutch Pigs.

Wichita Art Museum, to Nov. 6: Kansas Painters Exhib. Nov. 8-Dec. 1: 20th Cen. Club Women Painters.

WILMINGTON, DEL. Society of Fine Arts, Delaware Art Center, Nov. 6-Dec. 7: 26th Ann. Del. Art Exhib. Oils and Sculpt. Section.

WORCESTER, MASS. Worcester Art Museum, Nov. 3-23: Contemp. New Eng. Pigs, Nov. 10-22: Egypt (LIFE Mag.). Nov. 2-Jan. 1: Boston Printmakers.

YOUNGSTOWN, OHIO. Butler Art Institute, to Nov. 13: Artists Look Like This, Nov. 4-27: 28th Ann. Exhib. of Advertising and Editorial Art (AFA).

ZANESVILLE, OHIO. Art Institute, Nov. 1-29: 25 Amer. W'cols.

Where to Show

NATIONAL

BIRMINGHAM, ALA. 10th Annual Jury Exhibition, Watercolor Society of Alabama, Feb. 1-26: Public Library, Open to all American artists. Media: transparent and opaque watercolors. Jury. Prizes. Work due Dec. 31. For entry cards and further information write Belle Comer, Sec., Watercolor Society of Alabama, 114 South 16th St., Birmingham.

BOSTON, MASS. 17th Annual Exhibition of the Boston Society of Independent Artists, Jan. 9-28. Open to all artists. Entry fee \$5 for oil, watercolor, drawing, pastel or sculpture; \$1 for prints. Entry cards due Nov. 12. For further information write Jessie Sherman, Sec., 27 West Cedar St., Boston 8.

NEW YORK, N. Y. 11th Annual Exhibition, American Veterans Society of Artists, Nov. 11-28: Time & Life Bldg. Open to honorably discharged Veterans and to all service men and women on duty or in hospitals. Media: oil, watercolor, prints and sculpture. For further information write to B. F. Morrow, 110 W. 55 St., New York 19.

34th Annual Exhibition, Society of American Etchers, Gravers, Lithographers and Woodcutters, February. Media: prints (intaglio, relief or planographic). Jury. Prizes. Entry fee. For further information write Society of American Etchers, 1083 Fifth Ave., New York 28.

REGIONAL

BATON ROUGE, LA. 1st Louisiana Amateur Photographers Competition, January. Louisiana Art Commission. Open to Louisiana amateur photographers. Media: black and white prints. Jury. Awards. For further information write Louisiana Art Commission, Baton Rouge 10.

NORFOLK, VA. 8th Annual Contemporary Virginia and North Carolina Oil and Watercolor Paintings, Feb. 5-26. Museum of Arts and Sciences. Open to artists born and residing in Virginia or North Carolina. Media: oil and watercolor. Jury. Prizes. Entries due Jan. 23. Work due Jan. 16-23. For further information write Mrs. F. W. Card, 767 Stockley Gardens, Apt. 2, Norfolk 7.

PELLA, IOWA. 2nd Annual Pella and Vicinity Exhibition, March 1-15: Central College. Open to amateur or professional artists from Iowa and Missouri formerly or presently living within 100 miles of Pella. All media. Jury. Prizes. Entry fee 50¢. Work due Feb. 15. For further information write John Wesle, Dir., Central College Galleries, Pella.

SAN ANTONIO, TEX. 2nd State Ceramic and Textile Exhibition, Dec. 14-Jan. 8. Witte Museum. Open to artists born and residing in Texas. Media: pottery, ceramic sculpture, woven, printed and/or painted textiles. Entry cards and work due Nov. 27. For further information write Craft Guild of San Antonio, Witte Museum, San Antonio.

SPRINGFIELD, MASS. Annual Non-Jury Exhibition, Nov. 20-Dec. 10. George Walter Vincent Smith Art Museum. Entry fee \$4. Work due Nov. 15. Also, the 31st Annual Jury Exhibition, Feb. 5-26. Media: oils, watercolors, prints, sculpture and crafts. Prizes. Jury. Entry fee \$4. Work due Jan. 5. For further information write Mr. Ralph E. Burnham, Sec., 38 Arch St., Springfield 7.

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